



The Reliquary
&
Illustrated Archæologist.

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Thornton Abbey, Lincolnshire.



THE traveller by railway from Hull to Grimsby, after having been ferried across the Humber, is taken through a stretch of fine pastoral country, with a more or less undulating surface, which lies between the southern bank of the river and the Lincolnshire coast. The most conspicuous architectural feature of the route is the fine gateway of Thornton Abbey, which comes into sight on the east side of the line just as Thornton Abbey station is passed. It is near enough to the railway for the traveller to view it with ease, and is such a beautiful object in itself, and is so charmingly embosomed amongst fine trees, that anyone interested in antiquities on seeing it for the first time would certainly make a resolve to renew acquaintance with it at an early opportunity for the purpose of examining its remains and investigating its history.

A reference to such historical records as have survived to our

time tells us that Thornton was founded in 1139 by William le Gros, Earl of Albemarle and Lord of Holderness. The foundation was on the feast of St. Hilary, and was for Canons Regular of the order of St. Augustine. Some temporary abode for the canons must have been hastily erected, as on the same day in the following year Waltheof, the first abbot, and twelve brethren left Kirkham Abbey on the Yorkshire Derwent, and began life on the banks of the Humber.

Monastic houses were not places where history was made. Life in them was regular and monotonous, and their very object was to enable those who chose to dwell within their walls to separate themselves from the world around them, and to take no part in passing events. Thus it not infrequently happens that the history of an abbey or priory turns out on enquiry to be almost an absence of history: a foundation, the erection of a church and other buildings, and then the dissolution of the house. These are often the three events of which a record is left; three points in a life of four hundred years. This is almost all the history of Thornton Abbey that there is. It is fortunate, however, that a record of the dates of the erection of the various parts of the Abbey has been preserved. This is in a small folio volume written on paper in the Bodleian Library. It was compiled apparently between the years 1500 and 1535 from ancient records and account rolls then in the muniment room of the house, but which perished with it, while this solitary volume escaped. Two leaves in different parts of this book have been torn out. Tanner, the writer of the *Notitia Monastica* informs us in a note that some former owner of the book, with a tender conscience, had destroyed these leaves to prevent "scandal to the church," as they recorded the lives of two of the abbots who had evil reputations. These were Thomas Gretham, who was deposed in 1393, and Walter Multon, who was succeeded by William Medley in 1443.

There is a tradition that one of the abbots of Thornton suffered the terrible death of immuring, and the MS. in question seems to point to Walter Multon as the man, as of him the writer says, "He died, but in what manner or by what death I know not. He hath no obit, as the other abbots have, and the place of his burial hath not been found." Dr. Stukeley records, in his *Itinerarium Curiosum*, that shortly before 1722, when one of the walls of the Abbey was pulled down, an interval was found, in which was a skeleton of a man before a table, on which was a book and a candlestick. How far

Dr. Stukeley's story records a fact we know not, but other instances of immured skeletons have been noted, as at Coldingham Priory and Temple-Bruer.

The dissolution came in the year 1541, the Abbey having been



The Gate House of Thornton Abbey from the Barbican. View of west side.

spared up to the last. It was immediately refounded as a college of twenty prebendaries, presided over by a dean, and dedicated in honour of the Holy Trinity. This respite given to its existence was but a brief one, as the college itself was dissolved in the first year of Edward the VI.'s reign (1547), and the site granted to the Bishop

of Lincoln. Like most monastic properties, it passed through many hands, either by marriage or purchase, until in 1816 it was bought by the then Lord Yarborough, in whose family it still remains, and the thanks of all visitors are due to the present Earl of Yarborough for the careful manner in which the ruins are preserved and tended.

The area inclosed within the precinct wall was large, and measured about four furlongs north and south, and two furlongs east and west, or about one hundred acres. It was surrounded by a high wall, outside of which was a moat, except on the east side, which was protected by a natural stream, which served as a feeder for the moat and the main drain of the house. Some portions of the wall on the west side remain in a ruined condition. These unusually careful defences must have been made from fear of sudden attacks by pirates, who in the Middle Ages infested our shores, rather than from any fear of a foreign invasion. Its proximity to the mouth of the Humber rendered a wealthy house like Thornton peculiarly liable to an attack for the purpose of plunder.

The gate-house is a really imposing structure, and as it is rich in its detail, and the date of it known, it is a valuable example for students of architecture. The licence to crenelate it is dated in the sixth year of Richard II., or 1382, where it is described as "*de novo domo de super et juxta portam Abbatie Kernellandia.*" It is situated in the centre of the west side of the precinct, where the wall and moat make a salient angle towards the west. It had, therefore, the command of the whole of the west side. It consists of a central block and two wing walls, which are of great height, and are honey-combed with galleries at different levels, pierced with arrow-slits and loopholes both to the east and west, and would accommodate a large number of fighting men. The main building is sixty-six feet long and forty-four feet wide, and is sixty-six feet high to the top of the turrets from the ground, or seventy-five feet from the level of the moat. On the west side are six turrets, two semi-circular and four octagonal. Those rising from the level of the moat have bold spreading bases. On the east side are four octagonal turrets, one of which contains the main newel stair. This has a fine ornamental termination of eight open traceried ribs supporting the roof. The elevation is divided into three stories. The ground storey is occupied by the entrance passage, sixteen feet seven inches wide, and is spanned by three arches, all richly moulded. The outer or western one has a

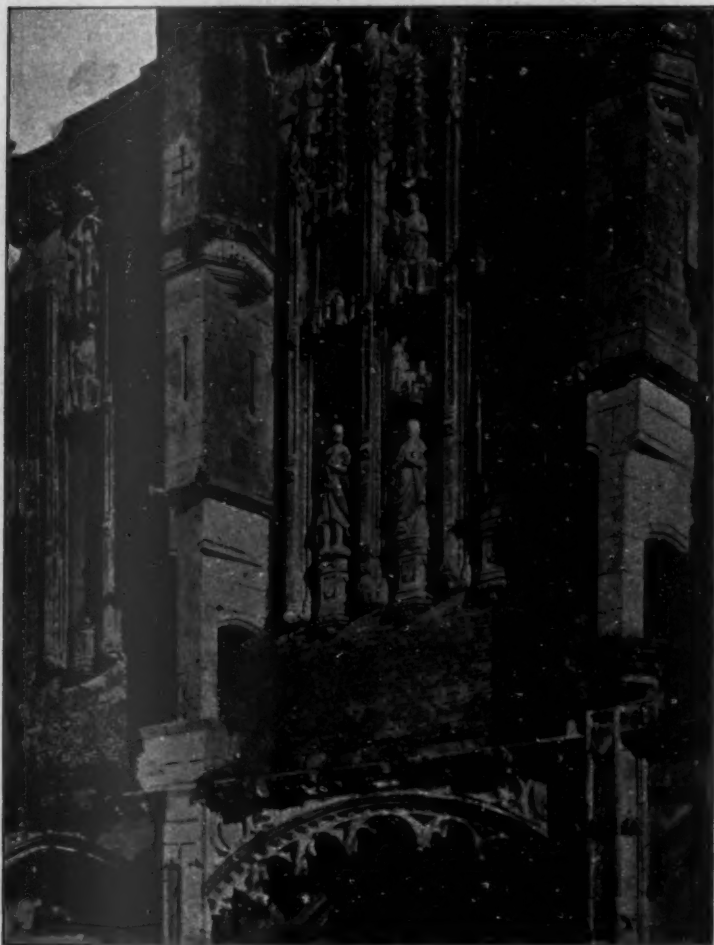
portcullis groove, the portcullis being worked from the upper floor. The centre arch is towards the east end of the passage, and was closed



Central portion of the Gate House of Thornton Abbey from the south-east.

with a heavy oak door, which still remains, though in a shattered condition. The upper portion, which filled the arch when the door was closed, is covered with fine flowing tracery, with deeply cut

mouldings. The passage is vaulted in a somewhat unusual manner. It has eight diagonal ribs, four springing from each side and crossing each other, and a ridge rib. There are fine carved bosses at all the



The Gate House of Thornton Abbey. Canopies and Statues on the west side.

intersections. It was clearly intended that the great door should be usually kept shut, as a doorway in the south side of the passage opens to a passage formed out of the south chamber of the gateway, and

this was the regular means of entrance and exit. The rest of the ground storey is occupied by two chambers, with pointed barrel vaults, one on either side of the entrance passage. The details of these are plain, and they were evidently intended to be occupied as guard chambers. The first floor has one large room, measuring forty-eight feet four inches by nineteen feet nine inches. It has a large fireplace at the north end, three windows to the east, and one to the south. Access to it is gained from the newel stair on the east side, and a wall passage, two feet three inches wide, runs nearly all round the room, except at the fireplace end. Doorways in the walls give access to these passages at three different places. On the east side is a small oratory, opening from the room by a richly moulded arch. The oratory is a long, narrow vaulted room, in the east wall of which is the fine oriel window seen in the east view of the gate-house. The altar stood under the oriel window. There is a piscina with a carved canopy on the south side, and a locker on the north side. A small window in the north wall gave a view of the altar from the chamber on the north side of the oratory. The floor which divided the second and third stories is gone, so that both are thrown into one, and covered by a modern roof of low pitch. The third storey seems to have been partitioned off into more than one room. The details are plainer than in the room below, and there are fewer windows, but the largest in the building is in the south wall. It is of three lights divided by a transom. Beside it is the main fireplace. There is a small room over the oratory below, entered from a wall passage. Access to the room is obtained from the main newel stair. The turrets are standing to the tops of their cornices, and have only lost their embattled parapets. Doorways in their inner sides give access to their summits.

Projecting in a south-westerly direction from the west side of the main building is a long barbican, defending the roadway across the moat. It is not set square with the wall, but is deflected towards the south, so that there could not be a direct line of fire from it through the entrance passage. The sides are of unequal length, being 119 feet 6 inches and 122 feet respectively. The walls are about eight feet high, and have an alure, or walk, protected by a parapet on both sides, and carried on a range of arches on the inside, fourteen on each side, finishing against round towers which rose somewhat higher than the walls, but their upper portions are now destroyed. These

towers were intended to serve as bastions for guns, as there are two lines of gun holes in their outer faces. The barbican is a subsequent addition to the gatehouse, and may date as late as about 1520. It



Western Arch of Gate House of Thornton Abbey from the south-west.

seems to have taken the place of a drawbridge over the moat, as two openings high up in the west wall look as if they had once served for drawbridge chains. The west front of the gatehouse is a fine

windowless composition, and is decorated with a range of five double niches. Six out of the former number of ten statues still remain. That of the Virgin, as the patron saint of the house, is conspicuous in the lower central niche.

The gatehouse is built of stone and brick blended together in a curious manner. Only the central portion of the east front is entirely faced with stone. In the remainder the walling is brick, with stone details and dressings. It is therefore one of the few early pieces of brickwork in England. The earliest in the same district is the transept, and other parts of Holy Trinity Church in Hull, which constitute probably the first use of brick in this country after Roman times, as they date as far back as 1320. Tattershall Castle is another well-known example in the same county as Thornton Abbey, but of a much later date.

After crossing a rich pasture, at a distance of about four hundred yards from the east front of the gatehouse, the ruins of the church and chapter house are reached. There are no remains of an earlier date than the thirteenth century, and whether a Norman church was built soon after the foundation and replaced by the one of which such meagre fragments remain, or the canons were satisfied with a temporary abode until rich enough to erect a church and its attendant buildings on a grand scale, is a question which cannot now be answered.

The annalist of the house tells us that the church was begun in 1263, when there was a charge for twelve labourers to dig the foundations. It must have been a very beautiful building, as no expense seems to have been spared either in its architecture or decorations, and the little of it that remains shows that the design was one of the highest order. The style in vogue at the time was what is for convenience called the Geometrical Decorated, and which covers the period from 1245 to 1315. St. Mary's Abbey at York is the best example of a large church in this style of which there are any considerable remains. The new choir of Selby Abbey was also begun in the same period, though not finished until long afterwards.

The plan of the Abbey Church shows a nave of eight bays with vaulted aisles; a double doorway in the west front, over which would be a large traceried window. The four tower piers are of large dimensions, and imply a lofty central tower. This was built between 1492 and 1517 in the time of Abbot John Lowthe; it was vaulted

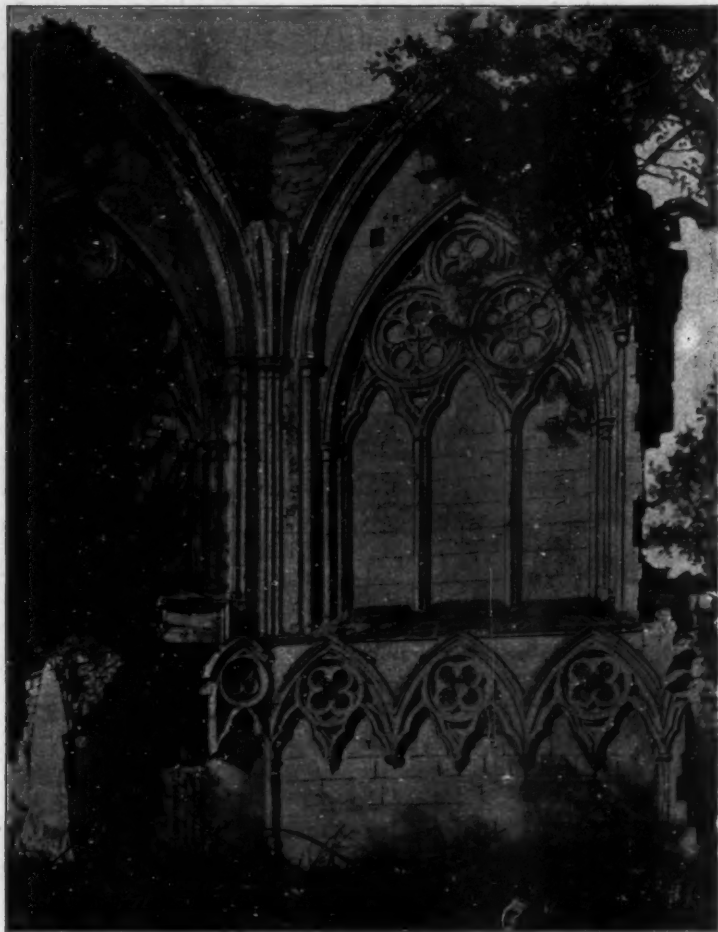
beneath. The transept had three bays in each wing, with an aisle on the eastern side only. The choir was of eight bays like the nave, the two eastern bays forming a retro-choir. The wall between the



The South end of the South Transept Aisle of Thornton Abbey.

centre buttresses was of great thickness, and a grand east window was the chief feature of the east end. There was a small doorway in the east wall, a very unusual position for a doorway; it no doubt

led to the cemetery. There is a doorway at Tynemouth in the same position, but it leads to a small chapel. On the north side of the choir, at the fourth bay from the east, was a small building attached



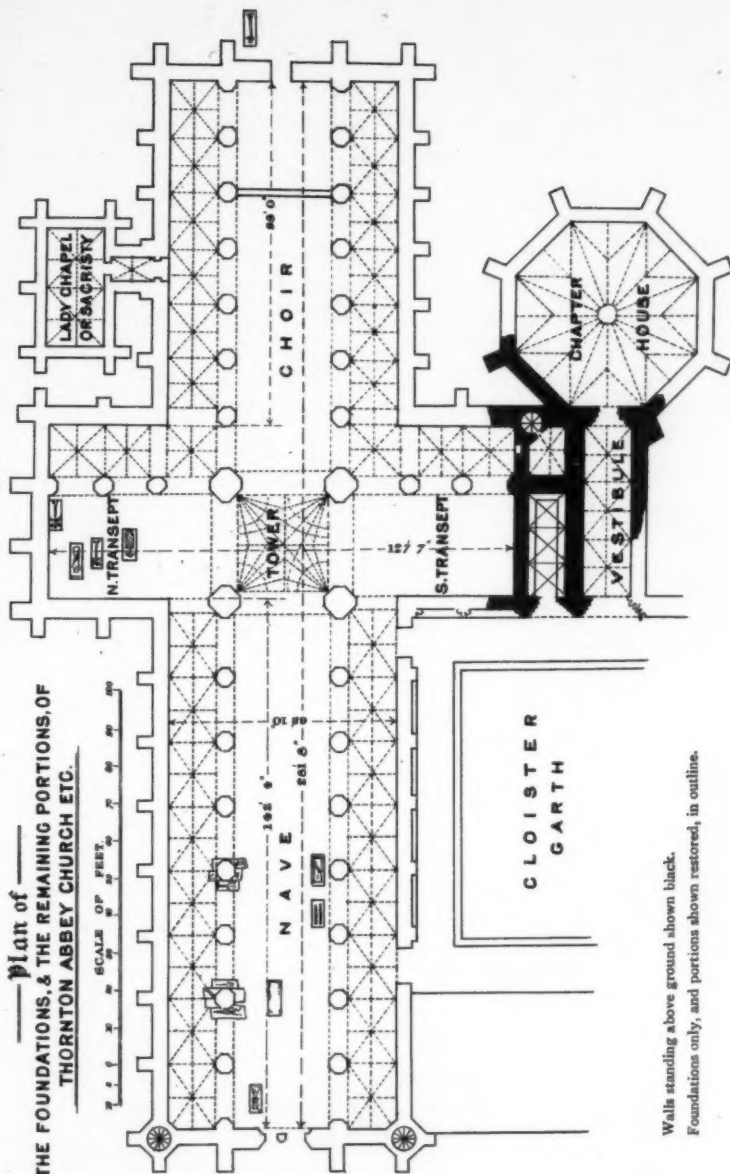
Interior of the Chapter House of Thornton Abbey looking north-west.

by a vestibule to the north choir aisle. This is in exactly the same relative position and about the same size as the two-storied sacristy which still remains on the south side of the choir of Selby Abbey.

The only part of the church remaining above the plinth level, or the foundations, is the south wall of the south transept in its lower portion, as here shown. The facing is all gone except in the wall which formed the south end of the aisle and the respond, or half column, which formed the south end of the main arcade of the transept; this is a rich cluster of shafts and mouldings with plain capitals. The blank window gives a clue to the design of the windows of the church; it is a beautiful and rather unusual design, and belongs to the time when tracery was first coming into general use. A trefoil-headed piscina in the wall below the window shows that an altar stood in this part of the aisle.

A more extensive fragment of the ruins is the north-western part of the chapter house. This was an octagon nearly fifty feet in diameter, with windows in its five eastern sides, the tracery of which was repeated in a blind form on the other three sides. It was begun in 1282, but was not paved until 1308. The tracery is richer than that in the blind window left in the south transept aisle, and is well moulded. Above the windows are wall arches richly moulded, and forming a framework to the window below. The vaulting sprang from triple shafts in each angle; it was of simple form, with moulded ribs, and had probably a central shaft of support. The general design resembled that of the chapter houses of York, Salisbury, Westminster, and Southwell, all of which are still complete. The doorway was in the west wall, and was, no doubt, a very beautiful piece of work; it has unfortunately lost nearly all its moulded stones. Beneath the windows is an arcade, three bays to each side, with moulded and traceried arches; this rises from a stone bench table on which the canons sat when in chapter. A long passage or vestibule, which was vaulted in three bays, intervened between the doorway of the chapter house and the cloister; this is nearly all gone. Between this vestibule and the wall of the transept were two apartments of uncertain use; the western one was the larger, and has a stone bench round three of its sides, and is covered with a plain vault with ribs. At Denham a room in the same position was used as a parlour where the monks could speak to their friends, traffic with merchants, etc., and this may have been its use at Thornton. The smaller room to the east could only be approached from a newel stair in the south-east angle of the transept, and which communicated with the dormitory. This, no doubt, extended quite up to the wall of the

Plan of
THE FOUNDATIONS, & THE REMAINING PORTIONS, OF
THORNTON ABBEY CHURCH ETC.



Walls standing above ground shown black.
Foundations only, and portions shown restored, in outline.



church, and was partly over the vestibule and the other two rooms. The small room has no windows, and is only ventilated by a slit opening in the sill of one of the chapter house windows; this room has been supposed to be the dungeon of the Abbey. It may have been, but it is more likely to have been used as a muniment room and treasury. A strong and secret place of some kind was necessary in monastic houses, for the purpose of storing the wealth in their possession. Before the days of banks the monasteries and the Jews were the only people who had any great amount of ready money, and it was very necessary that the hoards should be safely housed and properly guarded. We have seen in our survey of the gatehouse what elaborate means were taken to preserve the house from unwelcome intrusion; it is not, therefore, surprising to find in the cloister group of buildings a secret place with no windows and no apparent entrance, which would with difficulty be found, and the existence of which would not even be suspected by a casual observer.

C. C. HODGES.



Discoveries at Etruscan Vetulonia.



THE true site of Vetulonia, which was one of the most important among the twelve great cities of Etruria, has for ages been a vexed question with archaeologists. The late extensive excavations at Colonna and Poggio Castiglione, made by Cav. Isidoro Falchi at the expense of the Italian Government, have now nearly set the dispute at rest.

The case is as follows:—In 1779-80 some tombs, containing Etruscan bronzes, glass and gold work, were found in the country between Cecina and La Cornia, on what was then believed to be the site of Vetulonia, but is now proved to be nearly thirty miles north of it. Dennis, on the contrary, located Vetulonia at Magliana, where Etruscan remains were discovered in 1842, but this is nearly as much too far south. Though both Ptolemy and Pliny place Vetulonia among the *inland* colonies of Etruria, Dennis argued that it must have been near the sea, because the coins have on them a figure which the German savant, Braun, claims as Neptune.¹ It is a man with an oar on his shoulder, holding a pine-cone plucked from a tree overhead. The pine tree, however, might be as good an argument for an inland and hilly site, as the oar is for a marine one.

In 1885 Cav. Isidoro Falchi made some important discoveries of Etruscan remains at Colonna, near Buriano, in the province of Grosseto. Among these were a very rich tomb, now known as the tomb of the Duke (or *Lars*), and several large *cucumelle*, or mound tombs. From the coins and other signs he opined that this was the site of Vetulonia, and the Government so far agreed with him as to make a royal decree rendering the old name of Vetulonia to the place. Colonna had hitherto been known chiefly as a Roman strategic station, which Dionysius, of Halicarnassus, calls *Kolonion* and Frontinus *Colonia*. But now up started a rival. The learned Professor Dotto de Danti wrote a book to confute Falchi, and claimed

¹ *Cities of Etruria*, Vol. II., Chap. 48.

Poggio Castiglione, five miles from the gulf of Follonica, as Vetulonia. A brisk pamphlet war took place, and the archaeological world was so split into factions that in 1891 Sig. Villari, the Minister of Public Instruction, begged Sig. Luigi Milani, Director of the Etruscan Museum, Florence, to arbitrate on the matter. He made a thorough investigation of the two sites, and, agreed with both parties! He thinks there was a kind of Fiesole and Florence story; that primitive Vetulonia was on Poggio di Colonna, where the Etruscan tombs all date between the tenth and sixth centuries B.C., but none later; and that either when conquered by Rome, or when their maritime and commercial interests demanded it, the Vetulonians came into the plains nearer the sea.

In proof of this, he asserts that at Poggio Castiglione the tombs are of exactly the same kind as at Colonna, but of later date, *i.e.*, from the sixth to the third centuries B.C.

Now it happens that this is the very place which old writers had traditionally considered as the true site. Dennis, who only looked at the Poggio from a distance on a wet day, derided tradition and said such a big city could never have been on such a little hill. Sig. Milani, who traced the remains of the cyclopean walls for a circuit of $6\frac{1}{2}$ kilometres, and found they encircled not only Poggio Castiglione, but also Poggio Avvoltore, which formed the arx of the city, differs from him. Dennis' despised little mound was no more the whole of Vetulonia than the Quirinal Hill is the whole of Rome. Besides the walls, there are several remains of houses of the same cyclopean architecture, but the principal discoveries were the tombs, in which the Etruscans were wont to enshrine so many signs of life in the home of death.

The hill of Arnaino, on the east of Castiglione, and some other slopes on the west, are covered with circular tombs and tumuli like the ones at Colonna.

Here are tombs from the sixth and fifth centuries B.C. up to the travertine box-shaped urns of the third and second centuries B.C. Since then Sig. Falchi has, on this site, prosecuted his excavations for the Government, and has been so richly rewarded that four or five new rooms, entirely filled with remains from Vetulonia, have been added to the Etruscan Museum of Florence.

The mode of burial at Vetulonia differs from that of other Etruscan cities. They all had their own distinctive methods determined by the

soil and situation. Thus we have the rock-hewn sepulchres of Norcia, the streets and houses of the necropolis near Orvieto, the subterranean tombs of Volterra and Chiusi, the earth mounds of Arezzo, etc. At Vetulonia they are well-tombs (*tombe a pozzetto*). For the populace these wells consist of circular holes in the ground, in which a queer little round hut-shaped ossuary with conical roof and movable door (fig. 1), was placed, with the ashes and valuables of the defunct. The orifice of the well was closed by a round slab of travertine, rudely carved in the design of a sun or a wheel. The ornamentation on these hut vases is formed of primitive patterns scratched in the material. The number of these tombs may be judged from the plan of the excavations at Colonna, which we subjoin. They are



Fig. 1.—Etruscan Ossuary from a Well-tomb.

found in scores. But when a *Lars*, or grand personage was buried, the well became a spacious circular chamber, the walls of which were lined with flat slabs of stone set up on end, the edges fixed in the virgin earth, and here were placed the funeral urn of the defunct, and seemingly all his treasures, well packed in large bronze basins.

The tomb of the Duke, found in 1886-7, consisted of three such circles, the centre one seventeen mètres in diameter, the other two respectively sixteen and twelve. One of these held womanly ornaments, and was probably for the wife of the *Lars*. The central "well" contained a magnificent cinerary urn of silver, in the shape of a gable-roofed house. Both roof and sides were ornamented in relief

and chiselling. The style of art is rather Egyptian, representing sphinxes and lotus flowers, with a border of men, or rather gods and animals—the god so often seen on Etruscan vases with two leopards leaping about him. Of course the urn is much oxydised and in fragments.

In different parts of the tomb were found such heaps of utensils, arms, etc., that the circle seemed more a treasure-house than a tomb. In one spot the earth was friable and mixed with iron rust.

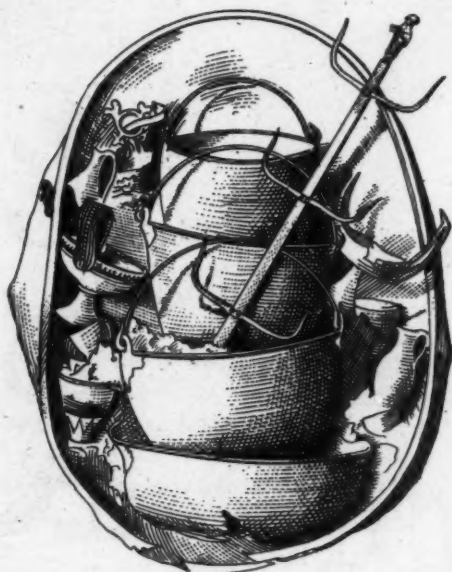


Fig. 2.—Bronze with gold, silver, and bronze utensils, from Etruscan Tomb at Vetulonia.

Here were found the remains of a chariot with iron-bound wheels; the frame of a saddle with the nails still left for fastening the leather covering and straps; two heavy horse-bits forked in the tongue piece; four iron springs, probably for the chariot; buckles, and bronze horse trappings, etc.

In another place was a large bronze bowl (fig. 2) more than a yard in diameter, covered with a shield. The shield had a conical boss in the centre, and was adorned with four rows of triple circlets, seven rows of cording, and several of dots. A circle of bosses

formed the border. The shield got much broken in trying to detach it from the bowl. Beneath it was a layer of cork,¹ and underneath, a multitude of objects closely packed. Among them were two candelabra (fig. 3) with four griffins on the stand and a rude statuette on the top; twelve fluted *patere* without stands, one had a ring to hang it up; a tripod with folding legs that it might pack better; a *simpulum*; a bronze helmet, shaped like those at Tarquinii, with knobs to fasten the straps to; some large urn-shaped bronze

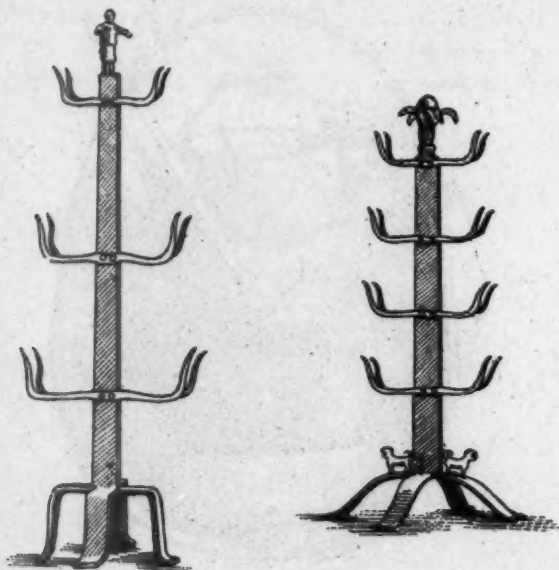


Fig. 3.—Etruscan Candelabra in the tomb of the Duke at Vetulonia.

vases; a great two-handled amphora of terra cotta; a cup with cover like two horses' heads; another with an Etruscan inscription all round the base, etc. (fig. 4).

A second bronze basin of the same size contained three large bronze caldrons (*cacabus*), one within the other; a silver cup (gilded), shaped like a truncated cone, chiselled in Egyptian style with two rows of Ibis and sistrums alternated; two other silver cups chiselled; the

¹ Cork trees grow in abundance at Colonna. The Prince of Naples was present at the opening of this bowl.

cover of a vase, with birds' heads and palm leaves, and a curious jointed band to fasten it to the side of the vase (fig. 5); several daggers and swords, spear heads, etc.

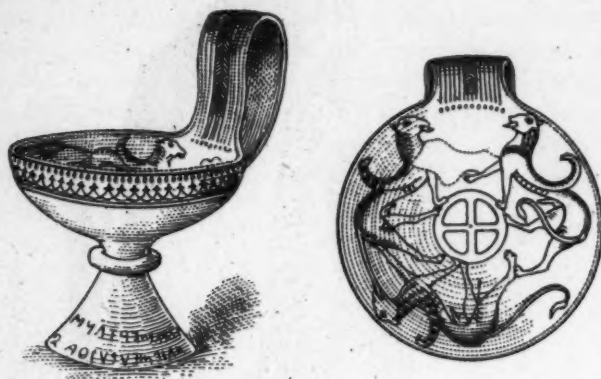


Fig. 4.—Etruscan Cup, with inscription round the base, and three griffins inside the bowl.

The next heap of treasure was more interesting than all. It had a tripod; three large plates fitting one over the other to form one object, use unknown; two ladles; seven bronze cups; a large candelabrum; a silver fibula of the same shape as the famous gold one of Palestrina; and a boat-shaped lamp, or votive offering, made

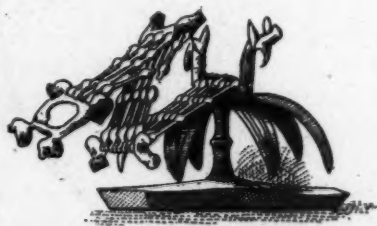


Fig. 5.—Cover of an Etruscan Bronze Vase with hinged attachment.

in bronze, and ornamented with domestic animals—a most curious and interesting object, of which we give an illustration (fig. 6).

The Lars seems to have had some connection with Egypt, probably an Egyptian wife, for, besides the prevalence of sphinxes on

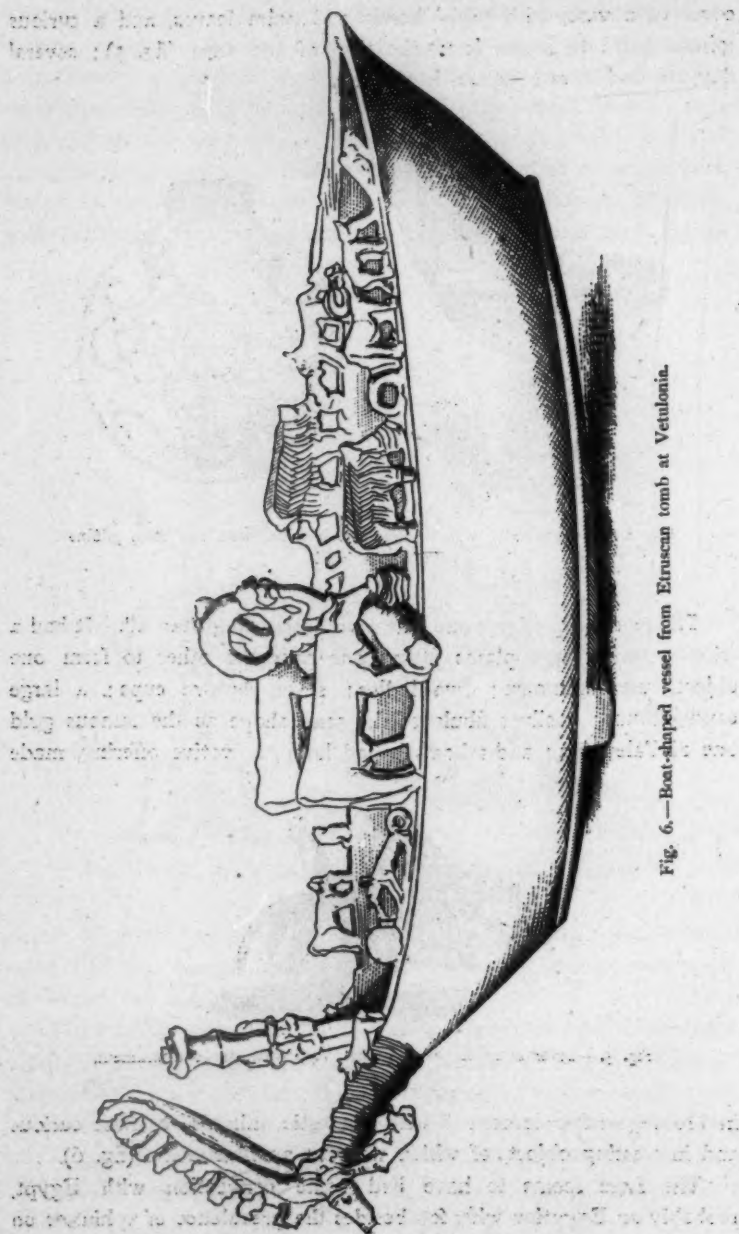


Fig. 6.—Boat-shaped vessel from Etruscan tomb at Vetulonia.

his own treasures, the tomb in the adjoining circle on the south contained a statuette of the goddess Muth. This tomb had been partially robbed in past times, but the ornaments which remained point to a woman's occupation, though there were arms and horse trappings also here. The ornaments found in the treasure heap were a heavy necklet, or waist-belt, with pendants of bronze; a strong clasp; a gold spiral earring; and the aforesaid glass statuette of Muth.

The third circle had either never been used as a tomb, or had been anciently despoiled. The cover of this tomb was formed of two huge conical stones fitting into rude masonry. The cones were nearly five feet in diameter.

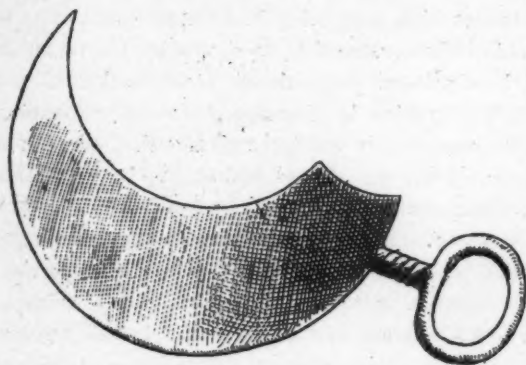


Fig. 7.—Etruscan Razor.

In another circular stone-lined tomb another Egyptian statuette—that of Bes, was found, with a glass necklace of beads and a very curious amber necklace. Probably the statuette, of which many used to be sold by Phœnician merchants, formed the amulet of the necklace.

On *Poggio alla Guardia* excavators came on the necropolis of the people. Here were incised stones like well covers, placed in two circles, each circle being eleven metres in diameter. Each cover enclosed a small round well, in which a circular hut-shaped ossuary was placed. The utensils, arms, or ornaments of the occupant were buried with the ossuary, and preserved from decay by a stratum of cork. Numberless fibulæ, necklaces, lamps, swords, utensils, etc., are to be seen in the Etruscan Museum. The man's tomb is generally marked

by his razor, of the form we show (fig. 7); the woman's by the spindle, the amber or glass necklet, and the gold bracelet and earrings. The gold work of this era is unlike the generality of Etruscan work. The bracelets consist of thin laminæ of gold joined together by an open line of waved cording of gold. The work is very delicate. The amber necklets show great originality of design. One has pendants in the form of deities, another the signs of the zodiac, a third strange animal forms and chimerae.

In 1891, among the important excavations of the later Vetulonia at Castiglione was the interesting tumulus of Pietraja, the sculptures from which fill one room of the Etruscan Museum. The tumulus is an artificial hill extending over a base of two hundred mètres, and is seventeen metres high, and, being in an open space, may be seen for miles around. The construction, as shown by the transverse gallery, excavated, is of colossal proportions. Here, unlike the olden tombs "a pozzetto," everything is of sculptured stone. The pillars of the sarcophagus are carved in relief, the statues that adorn it are life size or even more. They are shaped figures, cut in *pietra fetida*, which smells like assafoetida. One is a woman with long braided hair, another a man god. The form of the sarcophagus was a gable-roofed parallelogram, mounted on pillars. One of its supporting columns, now in the museum, is covered with bird-headed animals in relief. Two skeletons of women were found entire in this tomb; the skulls are still to be seen entire, and on one skeleton the silver bracelets and necklet are still embedded between the bone and the earth. Many tiny lacrymatories lie by the bones, just as friends threw them in when the corpse was laid there in its beauty.

The ornaments found in this tomb were very rich. Two gold necklaces composed of shell-shaped pendants with the face of a goddess on each pendant; some magnificent gold bracelets similar to the others (laminæ and open work alternated), but much wider and richer, were found in this tomb, and a necklet of thirty gold beads and numberless little gold bosses. There was also a black cup adorned with sphinxes. That this grand necropolis was the later Vetulonia seems the more probable, judging from the Vetulonian money which has been found in the tombs, where it was placed as an obolus for Charon.

LEADER SCOTT.

Some Forms of Greek Idolatry.

I.—THE WORSHIP OF STONES.



THE worship of the gods under a visible image passes through several stages. It begins, in all probability, with the adoption of some natural object, to which its oddity or peculiar power has attracted attention as a symbol of the god. By the word symbol is implied either something which expresses an attribute of the god, or something which, to the primitive mind, is the entire visible expression of the god. And, as a rule, this distinction is not very closely adhered to, since it is characteristic of primitive worship to confound that in which the power of the god is supposed to reside with the god himself, as a dog may quarrel with the stone that is thrown at it.

It is in this way that stones of various kinds and trees, to take only the two most striking instances in Greek religion, came to have a religious significance in early times. In this article I propose to deal with some of the more striking instances of the worship of stones which have been preserved to us, partly by literary tradition, partly in monuments, especially coins. In a subsequent article I hope to proceed to some of the more advanced forms of idolatry, which present a transition from this to the anthropomorphic stage—the highest stage which idolatry can reach.

The Greeks designated these idol-stones either as *argoi lithoi* ("unworked stones"), or *baityloi*, *baitylia*. The former phrase explains itself, though it was used somewhat loosely to express what had not been worked into more or less human shape rather than what had not been trimmed at all. *Baitylos* is probably of Semitic origin, and has been made the subject of a curious conjecture.¹ The sacred stone on which Jacob laid his head was, it

¹ See the article on *Batyli* in Daremberg and Saglio's *Dictionnaire des Antiquités*, where a mass of information relative to this subject is collected. Had that article been more generally accessible to English readers, the present paper would hardly have been required.

is thought, a *baitylos*—Bethel; and "House of God" is accordingly the original meaning of this word. Whether we accept the derivation or not, the story of Bethel has an evident connection with primitive stone-worship. Another name—of still more evidently Semitic origin—for the *baitylos* was *abaddir*, but this is only found in authors of late Roman times, and, as its derivation is by no means fixed, gives us little help.

As we have already indicated, it was some oddity or peculiar power in natural objects which caused them to be regarded as sacred. Above all, we may suppose that *aëroliths* would attract attention.¹ And of many of the stones which were objects of worship it is actually stated that they were of heavenly origin. The ancients confounded *aëroliths* with "thunderbolts," for they supposed that when lightning blasted anything the damage was done by an actual stone or bolt. This error has, of course, lasted down to our own day, and I can remember believing in it myself as a boy. Pausanias—to whom, more than to any other Greek author, we are indebted for our knowledge of these traditions—mentions certain stones in the temple of the Charites, at Orchomenos, in Boeotia. "The stones are especially revered, and are said to have fallen from heaven" in mythical times. The writer opposes them to the "statues made with art" of his own time. Perhaps the most interesting of these *aëroliths* was that at Delphi. This comparatively small stone, says Pausanias, was daily anointed with oil, and at every feast was decorated with unwrought flocks of wool. Further, the story went, that when Kronos desired to devour his new-born son, Zeus, his wife, Rhea, deceived him with this stone wrapped up in cloth. Kronos afterwards brought up the stone. This grotesque story is the kind of legend which the primitive Greek would invent to account for the existence on earth of a meteoric stone. A representation of this stone is given in a vase-painting here reproduced (fig. 1)

¹ The god Ouranos (or Heaven), says Sanchoniathon, invented *Baitylia*. He calls them "living stones." The same writer is authority for the statement that Ouranos had four children by Ge (Earth), namely Ilos, who is also called Kronos, Betylos, Dagon, and Atlas. Of Astarte (the Phœnician Aphrodite) he relates that when she was wandering about the world she found a star fallen from heaven, which she took up and consecrated in the holy island at Tyre. On coins of Mallos, in Cilicia (coins formerly attributed to Marion, in Cyprus), this myth appears to be represented. A winged figure is seen carrying a stone which is evidently of celestial origin, for on well-preserved pieces its stellar character is clearly indicated. A *baitylos* of conical shape is the usual type of the early coins of this same city (Pl., figs. 1 and 2).

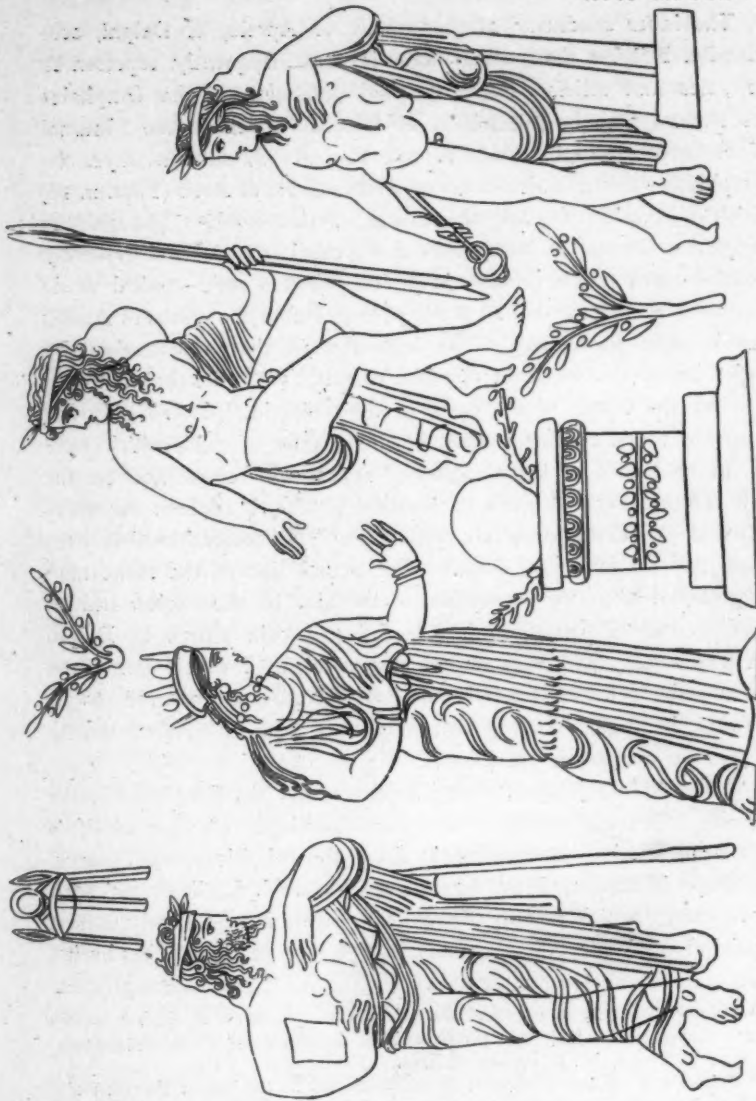


Fig. 1.—The Stone of Kronos (?).
(from a Fourth Century Vase-painting.)

from the Comptes Rendus of the Russian Archæological Commission for 1861.¹

The inner sanctuary of the temple of Apollo, at Delphi, contained a baitylos than which none is more frequently represented on vases and reliefs. For a detailed discussion of the Omphalos the student may be referred to Middleton's article in the "Journal of Hellenic Studies," 1888, p. 294 ff. As Middleton says, the Omphalos was "a conical mass of white marble or stone (Paus. x. 16) which was said to mark the centre of the earth.² Though the Omphalos became in later times the symbol of Apollo, it evidently dated from a far-off prehistoric period, when a rude conical stone was used as the symbol of a deity, long before the cultus of Apollo was brought to Delphi." The legend went that Zeus sent two eagles round the world in opposite directions in order that he might discover the centre of the earth at their meeting place. This was supposed to be commemorated by two eagles of gold, which were set at the sides of the Omphalos. These are represented on the fifth century electrum coin of Kyzikos (Pl., fig. 5), where the fillets which decorate the stone are also seen. The decoration also often takes the shape of net-work. The actual size of the stone may be gathered from its proportion to the size of the eagles, and to Apollo, who is seated on it (Pl., fig. 4, a coin struck at Delphi about B.C. 346), and from actual copies in stone which have been discovered. One figured in the article already referred to is 1 ft. 8½ in. high. Another specimen has been discovered during the recent excavations at Delphi.

Erwin Rohde (*Psyche*, p. 123) supposes that the Omphalos marks the site of an old oracle of the Earth-goddess. He speaks of it as a "construction" resembling in shape the primitive domed graves. Its shape is compared by the Roman Varro (*L. L.* vii., p. 304) with a "treasury," which is only the popular name for these early domed sepulchres. Under the Omphalos, legend said that there lay buried

¹ It should, however, be mentioned that this vase and the group to which it belongs refer, according to Kekule ("Über ein Griechisches Vasengemälde," Bonn, 1879), not to the stone of Kronos, but to the egg of Leda.

² Omphalos is also the Greek term for the navel, and for the boss in the centre of a circular object, such as a shield or drinking-cup. If it is true that the word is "derived from *omphē*, a voice, because the Divine voice was heard there" (Middleton), then the idea that the Omphalos was so-called as being the "navel of the earth" must be an inversion of the true derivation.

Python, the snake-god, or earth-spirit, son of Earth, slain by Apollo. Seated on the Omphalos then, Apollo sits on the grave of his predecessor. Their relative positions indicate the driving out of one cultus by another. At the same time this must not mislead us as to the real nature of the Omphalos. The fact seems to be this. It was a prehistoric stone, not a "construction," of the same kind as other *baitylia*; but (1) it resembled in miniature the primitive graves; (2) at Delphi the new cultus of Apollo had supplanted that of the Earth-goddess. Nothing more natural than to speak of the Omphalos as if it were a tomb.

It would take long to mention all the other *argoi lithoi* of which we have information, literary or monumental. We may be content here with noting a few. There was the famous "Sacred Stone, said to be the Mother of the Gods," which the Romans in 205 B.C. caused to be translated to Rome from Pessinus in Galatia. It was black and of irregular angular shape, and of no great size. The Romans, indeed, placed it in the mouth of the statue of the goddess. It was to this same goddess that the poet Pindar dedicated an image made out of an *aërolith* which fell at the feet of one of his pupils who was practising the flute on a mountain side. Seleucus I., the king of Syria, was once anxious to find a site for one of his many foundations. He was guided in his choice by a meteoric stone, which became the religious centre of the city of Seleukeia, in Syria, and was worshipped as the image of Zeus Kasios. We see the stone, inside a temple, figured on coins of the city (Pl, fig. 9).

A passage in the life of Isidore, by Damascius, a Syrian writer of the sixth century A.D., describes the *baitylos* of Elagabalus, at Emesa, in Syria, and is sufficiently interesting to be quoted at some length. He is quoted by Photius as follows: "'I saw,' he says, 'the *baitylos* moving through the air, at one time hidden in drapery, at another carried in the hands of the attendant, whose name was Eusebios. He said that there once came upon him a sudden and unexpected desire to wander at midnight far out of the city of Emesa to the mountain on which stands an ancient temple of Athena. There he sate down to rest from his journey; when of a sudden he saw a ball of fire fall from on high, and a great lion standing beside it. And the lion straightway vanished; but he ran to the ball, the fire being extinguished, and found it to be the *baitylos*. He took it up and asked to which of the

gods it belonged, and it said that it belonged to the "noble one" (now, the "noble one" is worshipped by the Heliopolites in the temple of Zeus, where they have set up an image of a lion). And he took it home the same night, making a journey, as he said, of not less than two hundred and ten stadia" (about twenty-six miles). "Eusebios was not master of the movement of the *baitylos*, as is sometimes the case, but he would beg and pray of it, and the stone would hearken to him. . . . The stone itself and its appearance he describes thus:—'It is a perfect sphere, whitish in colour, and a span in diameter; but sometimes it became greater or smaller, and sometimes dark-coloured. And he showed us letters written on the stone, painted in the colour called vermillion. When struck on the side¹ it would give forth the answer sought for by the enquirer, uttering a thin shrill sound, which Eusebios interpreted.' Such wonders does this empty-headed fellow relate concerning the *baitylos*, and countless other things still more absurd. He adds: 'I indeed thought there was something divine in the *baitylos*, but Isidore said it was rather dæmonic, for it was some dæmon that made it move—not one of the harmful ones, nor of the more material sort, nor yet one of those which are raised up to the level of immateriality, nor of the kind that is entirely pure.'"

Naturally the provenance of these *aëroliths* would lead men to associate them especially with those deities whose province was the sky, or who were connected with the sun, the moon, or stars. And it is safe to say that the majority of these stones do have such associations—with Zeus, god of the sky; Apollo, the sun-god; or Artemis, the moon-goddess. The conical stones supposed to represent Apollo and Artemis are among the commonest of *baitylia*. Many of these are figured on coins, *e.g.*, on the coin of Ambrakia, in Epeiros (Pl., fig. 3).

And many, the connection of which with the heavens is not expressly stated, yet possessed such a connection, as is clear from the celestial symbols which are represented in their company. The Aphrodite of Paphos was represented in her own temple by no beautiful figure of the Queen of Love, but by a white conical stone (Pl., figs. 7 and 8), of which Tacitus, in the passage he devotes to

¹ The meaning of the Greek is obscure, and the text probably corrupt.

the subject, can only say that the meaning is wrapped in obscurity. But, as may be seen from the accompanying star and crescent on the coin here figured (Pl., fig. 7), this stone was of celestial origin. The sacred city of Byblos, in Phœnicia, possessed a temple which was the centre of the cultus of Adonis. This temple is shown in what is intended for a perspective bird's-eye view on a coin struck at Byblos under the Emperor Macrinus (fig. 2). What is most interesting in the present connection is the large conical monument which stands (apparently surrounded by a sort of railing) in the square court of the temple. This is generally regarded as the tomb of Adonis. Probably it is to be explained as a *baitylos*, under which the sun-god, Adonis, was supposed to lie, just as the earth-god, Python, lay under the *Omphalos* at Delphi. In the case of the hardly less famous Artemis, of Perga, the same star and crescent appear (Pl., fig. 11), but here the original *aërolith* has been dressed up and provided with a head of more or less human shape.



Fig. 2.—The Temple of Adonis at Byblos.

From a coin of Macrinus, 217-218 A.D.

Modern writers have not been contented to admit, with Tacitus, that of these conical stones *ratio in obscuro*. The favourite explanation is that their significance is phallic. That in some cases this is true must be admitted, but it is stretching a point to explain the representation of a female deity by a conical stone on this principle. It is much more probable that a stone found in any place would be regarded as sacred to the presiding local deity. Thus all the deities indifferently could come to be identified with stones, although, of course, shape and origin might guide the choice of the identification. We have already mentioned the stone of Elagabalus (Elah-gabal, the "God of the mountain"), at Emesa, in Syria (Pl., fig. 6, a coin of the Emperor Uranius Antoninus). This *baitylos* had marks, the appearance of which may well have suggested phallic associations; and Byzantine writers have noticed the "imprint of Aphrodite" on the famous Mecca stone. It is worth noticing that the aerial origin of the latter stone is by no means certain, as recent investigations have shown.

That the worship of stones was widespread is sufficiently clear from the instances given above. But so far we have dealt chiefly

with important *baitylia*, not the objects of everyday superstition and worship. At the same time, a Greek could not go out of his house without seeing one or more of these fetishes, which, in fact, were, as a rule, little more than stones used to mark out the public roadways. But superstition invested them with sanctity, and they were regarded as images of the gods who protected the roads—more especially of Hermes and Apollo. The rudest form of these roadside stones was a simple cone, on which, possibly, the person who set it up would put a short inscription. Thus one of these stones in the Museum of the Gymnasium at Korfu¹ bears an inscription to the effect that "Mys set me up." Similar stones are still *in situ* at Pompeii. With these rude images of Apollo Agyieus—"guardian of the ways"—must be contrasted what are known as *Hermai*. These consist of square pillars, with the phallos carved on them, and supporting a head or bust of the god Hermes. The phallic Hermes goes back to very early times; Herodotus says that it is of Pelasgic origin, which means merely that it is of pre-Hellenic antiquity. These *Hermai* are some of the commonest objects in scenes of Greek life as depicted on vases and in reliefs, and the sensation aroused in Athens when the *Hermai* were mutilated by Alkibiades and his friends is sufficient proof of the reverence in which they were held. The Romans held their terminal stones in similar regard. They were consecrated to Jupiter, and sacrifices were made to them every year at the festival of the *Terminalia*. In the image of the god *Terminus* the Romans even claimed to possess the actual stone which was given to Kronos in place of his son, and *Terminus* was thus merely a form of Jupiter himself. The Christian writer, Lactantius, says:—"They worship a shapeless, unhewn stone, the name of which is *Terminus*. This it is which Saturn devoured instead of Jupiter; nor is it undeserving of the honour paid to it. For when Tarquin wished to make the (temple of Jupiter on the) Capitol, and there were already many shrines of the gods there, he enquired of them by augury whether they would make room for Jupiter; the others yielded, *Terminus* alone stood firm. A proof of the greatness of Jupiter, to whom a stone refused to yield, presumably on the strength of having delivered him from his father's jaws." Lactantius might have pointed his

¹ Published in the *Mittheilungen des kais. deutsch. Instituts, Athen. Abt.* 1894, p. 340 ff.

sarcasm more sharply had he noticed the difficulty that the Delphians, as we have already seen, claimed to possess the authentic stone.

Most of the more famous stones which have been mentioned so far were, as we have said, *aëroliths*. But there were many natural objects of a different character which were regarded as equally sacred, and were all put down to a celestial origin. Country people of the present day in some parts call nodules of iron pyrites "thunderbolts." The ancients were very learned as to the various kinds. In a somewhat obscure passage of his "Natural History," Pliny distinguishes between two classes of "thunder-stones." Some of these, he says, resemble axes (he means the actual flint implements of an earlier race), and are called *betuli*. These are black and roundish. The long kind are called thunderbolts proper (these long ones are evidently flint lance-heads, perhaps also in some cases *belemnites*). A third class of *aërial* stones included the *glossopetra*, or tongue-stones, which were supposed to fall silently on moonless nights. These were probably, if we may judge from the name, flint arrow-heads, or fossil teeth of some kind.

The *Hermæ*, differing as they did from the unwrought stones, which bore no resemblance to the human figure, occupy a stage of transition to the cultus-statues of innumerable deities, some of which I hope to deal with in a future article. But it may be of interest, before concluding the present one, to turn again to one of the most interesting of the *baitylia* already mentioned—the image of the *Artemis* of *Perga*. This image, as we have seen, had been fitted with a head, but the original shape of the stone had apparently not been otherwise altered. It is difficult to make out, from the representations which occur on the small space afforded by coins, what were the exact details of its appearance. Upon the head was a tall head-dress, of the kind called "basket" by the ancients—*modius* or *kalathos*—and also a veil. This head-dress is characteristic of a great number of deities, especially those of Oriental origin. The body was elaborately decorated. We can only make out that the decoration took the form of two or more friezes of figures—some perhaps dancing. Whether they were embroidered on a robe or were reliefs in metal, it is impossible to say. The star and crescent accompanying the figure we have already mentioned, the other accessories do not admit of any easy

explanation. On some coins (Pl., fig. 10) the stone is flanked by sphinxes, standing on small columns or on the ground. Whether these monsters actually stood beside it inside the temple, or guarded the approach, must remain uncertain. A more curious variety also occurs, where the stone is flanked by two figures on a sort of scaffolding. They appear to be tending it, and it is quite possible that they represent some ceremony of adorning the figure of the goddess. The same idol is to be seen on coins of the Pisidian town of Pogla (Pl., fig. 11), and, indeed, at many other places. The sphinxes appear in this case to be replaced by cocks, and on another coin what are apparently two small winged figures hover round the upper part of it.

There were, of course, Greeks who regarded with a certain degree of contempt the superstitious reverence paid by most people to wayside stones. Socrates contrasted with the impiety which honoured neither temple nor altar, nor anything connected with the gods, the other extreme of worshipping even stones, and ordinary logs, and animals. Lucian describes his contemporary, Rutilian, as an excellent man but for his morbid superstition, which led him to believe the strangest things about the gods, and, if he but saw a stone that had been anointed with oil, or decorated with a garland, to straightway fall down before it and adore it, and stand beside it for a long time praying and asking it for favours. One of the habits characteristic of the superstitious man, according to Theophrastos, is that whenever he passes the anointed stones in the crossroads he pours oil on them out of his oil-flask, and does not depart without falling on his knees and adoring them.

G. F. HILL.

British Museum.

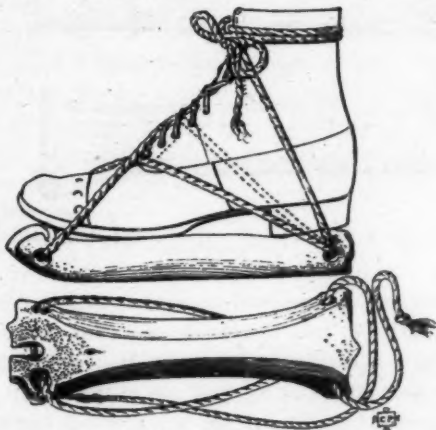




Notes on Archæology and Kindred Subjects.

THE PRIMITIVE BONE SKATE.

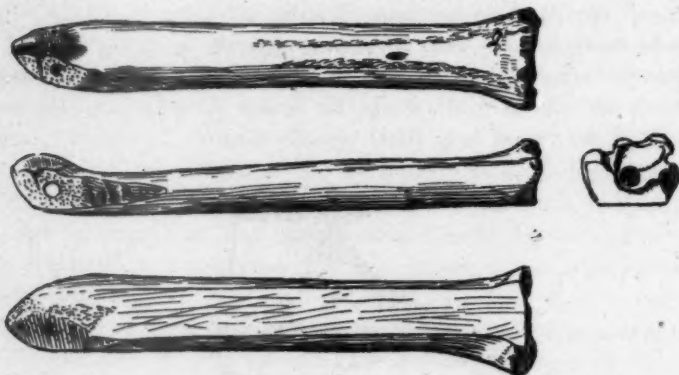
At Mr. A. Heneage Cocks' Scandinavian Exhibition, held in 1891 at the rooms of the Royal Archæological Institute at Oxford Mansions, a pair of bone skates attracted some attention as being an interesting survival in Iceland of the form of ancient bone skate which preceded the iron-bladed skate in this country. Mr. Cocks has kindly furnished the following account of this pair of bone skates here illustrated:—



Icelandic Bone Skate, showing method of attachment to the foot.
Length of skate, $6\frac{1}{2}$ ins. ; scale, $\frac{1}{3}$ actual size.

"I noticed the bone skates hanging up in Kalderhohdi Farm, on the Log River, S.W. Iceland, when putting up there in August, 1878. I remember carefully concealing my feeling of excitement when I saw what they were, and the mutual satisfaction of the boy to whom they belonged

and myself when they changed owners for the consideration of 20 öre (3d.) They are fastened to the foot by strings exactly as were the sandals formerly worn by ladies in England up to thirty or thirty-five years ago. Without having a pattern before me I may very likely make some mistake in detail, but I think the sketch (see illustration) will explain it sufficiently. The string for fastening the skate to the foot is passed through the front hole under the toe and the two ends crossed over the lower part of the instep, and then inserted in opposite directions through the hole at the back under the heel, thence they pass upwards over the higher part of the instep and round the ankle, being tied in a knot in front. These skates are made from the metacarpal bones of the tiny Icelandic ox, not from those of the horse, as is most usually the case with the prehistoric examples."



Bone Skate purchased in London. $9\frac{1}{2}$ ins. long; scale, $\frac{1}{3}$ actual size.

The bone skates which are found on ancient sites in this country were probably attached to the foot much the same way as in the Icelandic example, but instead of having the hole at the heel end of the skate bored in a direction at right angles to the long axis of the bone it is bored from the end in a line with the axis. A peg was probably inserted in the hole at the heel end, and the ends of the cord passed over the peg instead of through a hole in the bone, the arrangement of the cords being in other respects the same as in the Icelandic example.

An engraving is here given of a single bone skate purchased from a London dealer, now in the possession of the Editor.

It will be noticed that the under surface of the bone is highly polished and flattened by being ground down on the ice. The only artificial work

is the pointing of the forward end by cutting it with a sharp instrument on the sides and the boring of the holes at either end. The under surface of the steel blades of the modern skate is not a plane, as in the bone skate, but a narrow section of a cylinder of about ten feet radius, the convexity suiting it for the striking-off action necessary for self-propulsion and figure-skating generally. The bone skate was only a kind of sledge, the forward motion being obtained by means of a staff shod with iron. William Fitzstephen (or Gulielmus Stephanides, as the British Museum Library Catalogue pedantically calls him) thus describes the pastime of skating in his *Descriptio Nobilissimæ Civitatis Londoniæ*, written in the time of Henry II. (see Leland's Itinerary, vol. viii., p. 45, and S. Pegge's translation into English, published in 1772): "When that great moor, which washeth Moorfields at the north wall of the city, is frozen over great companies of young men go to sport upon the ice. . . . Some better practised to the ice bind to their shoes bones, as the legs of some beasts (*tibia scilicet animalium*), and hold stakes in their hands, headed with sharp iron, which sometimes they strike against the ice; and these men go on with speed, as doth a bird in the air, or darts shot from some warlike engine." This passage is also referred to by Strutt in his "*Sports and Pastimes*," and by the late C. Roach Smith in the *Archæologia* (vol. xxix., p. 397). The method of fixing skates to the feet is only one branch of the wider subject of the methods of attaching sandals, shoes, clogs, and pattens. Japanese and Chinese books illustrate several different ways of wearing foot-gear. In nearly all the big toe is made use of, and in some, instead of crossing over the cords across the instep, they are twisted together so as to form a sort of network like that of wire round a soda water gasogene.

The origin of the bone skate is gone into very fully in a paper by Dr. R. Munro, Secretary of the Society of Antiquaries of Scotland, in their *Proceedings* (vol. xxvii., p. 185). By far the most interesting collection of bone skates mentioned by Dr. Munro were found on the site of the ancient town of Birka, on the island of Björkö, in Lake Mälär, Sweden, which was occupied during the Viking period as early as the eighth century and destroyed about the middle of the eleventh century. The skates were made chiefly from the metacarpal, metatarsal, and more rarely from radius bones of the ox or horse. As many as three hundred were found between 1871 and 1874, a selection from which are to be seen in the Stockholm Museum. The use of bone skates appears still to survive in remote parts of Sweden; and Dr. Munro says that there are some modern specimens in the ethnographical section of the Stockholm Museum, one of which is engraved in the guide book to the Northern Museum (fig. 82.)

The general conclusion arrived at by Dr. Munro is that the use of bone skates belongs to the Viking and Mediæval periods, and that there is no trustworthy evidence of bone skates having been found in such associations as to prove conclusively that they were known in prehistoric times. He believes that bone skates were invented by the early Teutonic races who inhabited the shores of the Baltic, and were introduced into Great Britain by immigrants from these regions.

With regard to the geographical distribution of bone skates, Dr. Munro points out that the area in which they are likely to be found must necessarily be restricted by conditions of climate to the northern and colder parts of Europe, but he thinks that the recorded discoveries seem to indicate that the area is even more limited than climate alone would demand. In Great Britain the discoveries of bone skates are confined to the districts along the east coast, the most prolific localities being York, Lincoln, and London.

It is very desirable that in future the exact circumstances under which bone skates are found should be accurately recorded, and that the curators of museums should not classify these objects as being prehistoric or Roman on quite insufficient evidence.

J. ROMILLY ALLEN.

DENEHOLES.

THE account of these in the *Reliquary* (No. 2, vol. 1) is interesting as far as it goes, giving an abstract of what has recently been done respecting them. The plans collected together have also their value. But the writer seems to be unaware that Camden wrote his *Britannia* in Latin, and that the first edition is dated 1586 in the dedicatory letter to Lord Burghley. The passage he quotes from the translation by Philemon Holland is not the most important connected with the subject; and the omission must be supplied, which I now undertake to do. Then we shall understand what Camden's view of the question was, and many will probably be surprised to find that after three hundred years no advance whatever has been made. As to the excavations, they have resulted in failure, as many, including myself, expected. But this evidence of failure is not without its value. In a scientific enquiry it is always well to quote the original, and then your interpretation can be tested, and this I shall now do.

Camden, speaking of the vicinity of Feversham, says: "Juxta quæ puteos magnæ profunditatis, hinc inde, ut etiam alibi perhunc agrum vidimus, de quibus variæ feruntur opiniones. Ego autem nihil quod opiner, habeo, nisi putei illi fuerint, è quibus cretam albam ad stercorandos agros effoderunt olim Britanni, ut docet Plinius. '*In centenos enim,*' ut inquit ille, *pedes puteos*

egerunt ore angustatos, sed intus spatiantes, cujus modi hi ipsi sunt, quos dicimus." Thus, then, speaks the father of antiquarian science, to the effect that though various opinions are held, that he can have no other but that they were pits made by the Britons for extracting the chalk in order to manure their land, as Pliny teaches. "They make pits even a hundred feet deep, narrow at the mouth, but expanding within."

I shall presently have occasion to quote Pliny more fully, and from a more accurate text; but the above is sufficient to show the character of the passage, which we will now test by what we see, when standing by the deneholes at Stankey Wood, with the full passage of Pliny in our hands. The facts before one's eyes are a shaft, sunk down like a well through a friable upper soil to the chalk, from the base of which certain excavated chambers radiate. That the facts coincide with the descriptions given by the great compiler of antiquity, cannot be disputed if we use our eyes. Another bit of evidence bearing on the question is, that there is no refuse mound of chalk on the upper surface about the holes, which would certainly be found if the excavations were made for any other purpose than for the chalk.

I will now produce another witness, who, as yet, seems to be unknown and unquoted, yet a very material one, as showing that the practice described by Pliny was in use scarcely more than a hundred years ago in Hertfordshire. Pennant, in his *Journey from Chester to London*, 1782 (p. 303), has arrived at Redburn, near St. Albans, and says, "The common soil is almost covered with flints; the stratum beneath is chalk, which is used for a manure. *Pliny* describes this British earth under the title *Creta argenteria*, and adds, *petitur ex alto, in centenos pedes, actis plerumque puteis, ore angustatis intus, ut in metallis spatiente vena. Hæ maxime Britannia utitur.* This very method is used in the county at present. The farmer sinks a pit, and (in the terms of a miner) drives out on all sides, leaving a sufficient roof, and draws up the chalk in buckets through a narrow mouth. *Pliny* informs us, in his remarks on British marls, that they will last eighty years, and that there is not an example of any person being obliged to marl his land twice in his life. An experienced farmer whom I met with in *Hertfordshire* assured me that he had, about thirty years before, made use of this manure on a field of his, and that, should he live to the period mentioned by the *Roman* naturalist, he thought he should not have occasion for a repetition."

Pennant was a scholar, and is very fond of classical quotations, so his application of the passage becomes extremely apt, seeing as he did being practised, what the old Roman had described as being done in Britain in the first century of our era. Nor does it seem probable that Pennant

was acquainted with what are called "deneholes," or he would scarcely have avoided alluding to them. Though, as it is said, that the practice was chiefly in Britain, it was also used in Gaul, and numerous pits of the kind are in the chalk district of Rheims, and are now utilised for the storage of champagne. Chalk also was a great article of commerce with Italy, of which many evidences are extant. That the excavators of these pits were possessed of good tools is evident enough, and that the Britons who displayed such skill in warfare in presence of the greatest captain of the age, and to which he bears witness, is a proof that they were not a set of ignorant savages. Those who could manœuvre and fight in chariots, as is described, would find making a denehole easy enough.

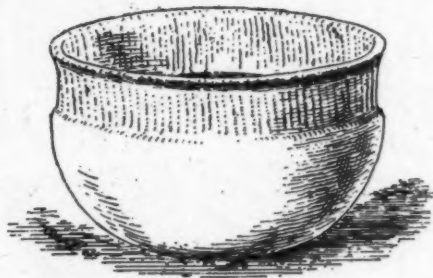
How early the term deneholes was applied to these excavations I do not know, but that Dene was a corruption of Dane I take exception to, as Dena for Dane occurs in one of the Saxon dialects, and do we not write Denmark? The various Saxon forms of the word have the idea of a hollow, valley, or hole—*den*—but one cannot allow any meaning synonymous with "*refuge*." Here Mr. Christy anticipates, what he considers as most tenable, the notion that they were made as places of refuge. We are discussing their origin, not what they may have been used for. But it is quite inconceivable that any people could be so stupid as to make a place of refuge difficult of ingress and egress, and where an enemy discovering it, could easily smother all therein concealed, or hold them prisoners at will. Dene and hole may be considered equivalent, and the combination merely two words of same meaning, such as we have many examples of in the names of places.

At present it is very satisfactory to find that Camden's opinion, with the extract from Pliny, is absolutely the only bit of evidence yet produced. These holes are identical in character with the description of the latter, and if they are not the same, where are those which Pliny describes? As regards the argument against the excavations being made for the chalk, when they could have found it on the surface within a mile, and thus saved the additional labour, it holds good as against any other theory. But it may be pointed out, that it is much easier to work the chalk at the depth of these holes, it being there much softer than on the exposed surface, as in all quarrying, and the organic materials of which the chalk is composed would also be more suitable for a manure than after exposure to the surface.

J. G. WALLER, F.S.A.

FURTHER EXCAVATIONS AT EASTERTON OF ROSEISLE.

OWING to the lateness of the harvest in Scotland this year, it was October before the crops were cleared from the field at Roseisle, where the cist and symbol stone were found in spring, as already described in the July number of the *Reliquary and Illustrated Archæologist*. The weather then became very broken, but in spite of this we got one good day's digging done, and the results were important. Mr. Dawson, the tenant of the farm, having noticed three different spots with bits of ancient pottery lying on the surface, it was resolved to explore those places further. We began operations about two hundred yards north of the cist we opened last spring. The work had not proceeded far when the men unearthed a rubbing stone and a pounding ball. The rubbing stone was a beautiful



Vessel of hand-made pottery from Easterton of Roseisle, restored.

specimen, and had been made with great care. It was of millstone grit, a hard silicious material, but had no mark of any tool on it. The pounder had been a beach pebble, much worn at both the ends and sides by usage.

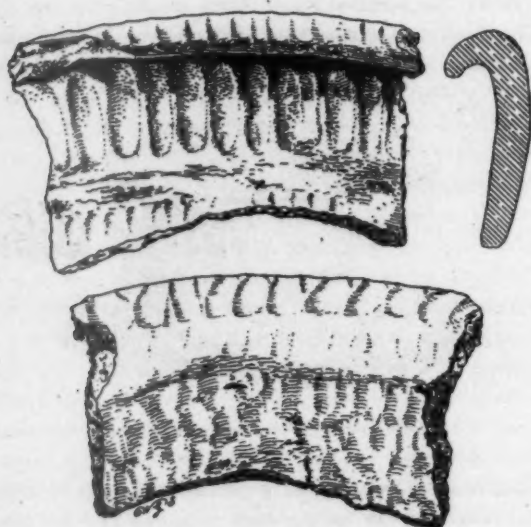
About a foot deeper we came upon two pits lined with stones, eighteen inches apart, and built round apparently with rough stones. These pits were dug in the pure white sand, which was very firm and hard. They were about five feet in diameter at the top, and nearly five feet deep. The bottoms of the pits were rounded and egg-shaped, and they were full of wood ashes, pieces of charcoal, and cinders of wood. The objects found in the pits must have been exposed to an intense heat, as the ashes were several feet deep, and the stones red with fire. So great had been the heat that large quartz stones could be crushed to powder by the hand.

When the ashes were dug into we began to find quantities of pottery of

a very remarkable description, and pottery continued to be turned up with the spade in large pieces all the way to the bottom of the pit.

The finest type of this pottery was quite unknown to me. On putting some of the portions together it at once appeared that the urns or vessels had been rounded below, and the upper parts and the rims were ornamented with shallow vertical groovings both inside and out, made by the naked finger or a spatula of wood or bone.

The vessels were all broken, and the bottoms rotted away, so that it was not possible to re-construct them sufficiently well as to get a whole



Pottery from Easterton of Roseisle. $\frac{1}{2}$ actual size.

urn. Judging from the curve of the rim and sides, these vessels must have been of great size, with a diameter of sixteen inches, and a depth of about eight. As to the number of urns in each pit I cannot speak definitely, but there must have been the remains of at least five, and perhaps as many as eight. Inside a fine piece of the pottery we found a red flint spear or arrow head, which was much coloured by the intense heat; and in the other pit, near the bottom, we also found a worked flint among the pottery. Three kinds of pottery were found:—

(1) The pottery with the ornamental vertical marks, which was thin, very hard, and well burnt.

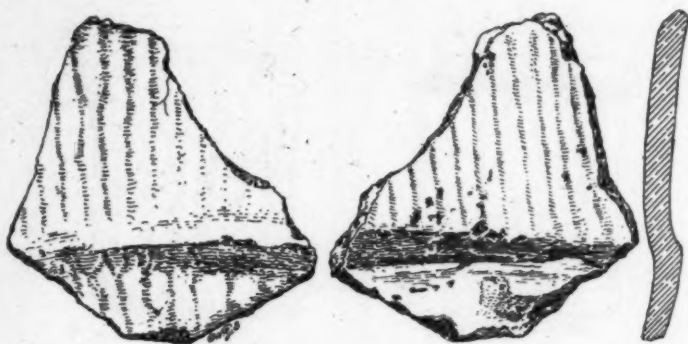
(2) Portions of cinerary urns of great size, very thick, rude, coarse, and badly burnt, and very rotten and porous. The bottoms of these had been flat, or very slightly rounded.

(3) Pieces of pottery exactly corresponding with that found in the Oban cave lately excavated.

The first kind of pottery (the ornamented) seems to have been made by mixing pounded clay with crushed iron pyrites. It is full of small glittering specks. The other two kinds of coarse pottery are made from clay, crushed shells, and broken quartz.

At first the discovery was a puzzle, and offered three alternative solutions:

1st. It might have been a kiln for burning pottery.



Pottery from Easterton of Roseisle. $\frac{1}{2}$ actual size.

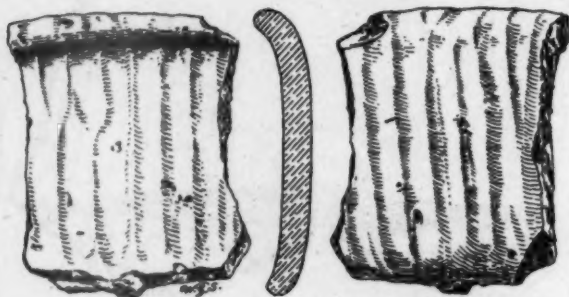
2nd. It might have been a cooking oven, such as the native Australian still uses; and

3rd. It was most likely a place for cremating the dead, perhaps the very place where the bodies in the cist had been burnt.

The first theory appeared not improbable, as the rubbing stone and pounder had almost certainly been used for pounding shells, etc., to mix with the clay; and the second theory appeared also possible when we came to the stone lining of the pits. However, the third theory proved the right one, for at the bottom lay large lumps of fatty matter, the adipocere of the burnt flesh. Not a fragment of bone was got, but the heat had been too intense for a bone to survive in it. I formed the idea that one or more bodies had been placed in each pit with food vessels and urns around them; that a great pile of wood, peat, and branches had been raised over the dead, and the contents of the pits burnt to ashes. The ashes would thus sink down and fill the pits. I could not form an opinion as to whether the pottery

had been baked or unbaked before being placed in the pits. It was also impossible to form an opinion whether the ashes of the bodies had been removed from the pits or lay among the *détris* at the bottom. I collected the pottery, which filled a good-sized box, and also the stone articles. Besides the objects mentioned we found a very fine anvil of stone, which was as hard as steel, beautifully smooth like glass on the surface, and slightly hollowed on the top. It was about eight inches square, and same height, and it had not been used for hammering any hard substance, such as bones or flints, but may have been used for pounding unbaked pottery or roots, or may have been a polishing stone for finishing off stone axes, etc.

I sent a few pieces of the pottery to the Editor, who was much interested in the discovery, as the style of pottery was unknown to him,



Pottery from Easterton of Roseisle. $\frac{1}{2}$ actual size.

nor could he find any exactly similar pottery in the British Museum. He was satisfied, he wrote me, that it was no known Bronze Age pottery, nor Roman, Saxon, or Mediæval. A few days later the Editor wrote:—

"I have been going over the British Museum collections to see if I could find anything similar to the Roseisle pottery, with the following result:—

"(1) There is only one sepulchral urn presenting smoothings similar to those on the Roseisle pottery, and they are horizontal, not vertical. It came from Milborne St. Andrew's, Dorset.

"(2) Smoothings in parallel lines are characteristic of pre-historic pottery from Germany, but in this case the smoothings are horizontal.

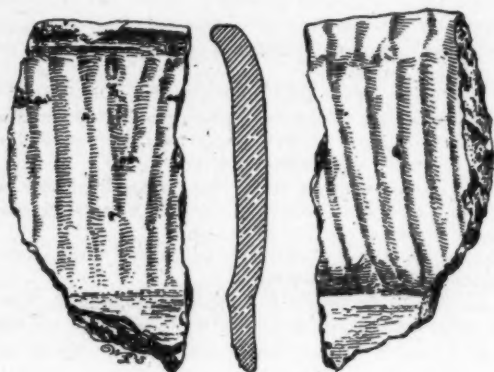
"As regards shape, the Roseisle urns correspond with those found on the site of primitive seashore settlements found by Mr. W. J. Knowles, in Whitepark Bay, Co. Antrim, Ireland, and by the Rev. Leonard Haasé at Dundrum Bay, Co. Down."

"The proximity of Roseisle to a former arm of the sea points to the probability of the remains belonging to the same race as those of the Irish seashore. The smoothing of the

¹ See Col. Wood Martin's *Pagan Ireland*, p. 325.

pottery appears to indicate a Germanic origin. . . . I find the pot-shaped urns in Worsaae's Catalogue of Copenhagen Museum classed as a Stone Age form, and it seems to have survived in metal to the Bronze Age."

A few days later, on my return to Edinburgh, I at once proceeded to the National Museum, and in a case labelled "Stone Age Pottery" I found two small portions of the rim and upper part of an urn with the identical markings of the Roseisle pottery. It was from Achnacree, Argyleshire. I also noticed in another case the pottery from the lately excavated Neolithic cave at Oban, which corresponded with the coarse pottery from Roseisle in make, material, and burning. I saw in the Industrial Museum an urn from Prussia with some vertical markings.



Pottery from Easterton of Roseisle. $\frac{1}{2}$ actual size.

On consulting a recent work, *The Bone Caves of Ojców* (Poland), by Prof. Dr. Ferdinand Romer, I detected (Plate VI., Fig. 3) a piece of pottery with similar markings that was dug up in the cave at Ferzmanowice, along with remains of the cave bear, mammoth, etc., etc. This gives point to the Editor's remark about a Germanic origin. In the same work (Plate IV., Fig. 6) is a drawing of a bone object with two perforated holes and rows of cup marks. We found a portion of a similar object in the field at Roseisle, but it was made of steatite, and not bone; it was 2 in. long by $1\frac{1}{2}$ in. broad. I formed the idea that it might be the half of a bead mould. The smaller size of the holes in the Polish cave object makes this unlikely.

Owing to the severe weather which set in a few days after our diggings had begun it was not found possible to excavate the other two spots where pottery appeared to be; but quite enough has been found to prove the

extraordinary antiquity of the surroundings of the Symbol Stone and cist at Roseisle.

The cist, the stone axes, the flint arrow heads and scrapers, a bone spear point or huge pin, the total absence of any articles of metal, and lastly the urns and Stone Age pottery, constitute a mass of evidence impossible to be ignored or explained away in determining the great antiquity of the race of men whose bones were found—a race who had carved the symbols and the goose and the fish on an unhewn sea beach boulder.¹

NOTE.—A further and very careful examination of the Symbol Stone of Roseisle reveals the fact that there are two more "so-called" sceptres at the foot of the stone, under the lowest crescent. I think no careful observer can see the stone itself without coming to the conclusions regarding it that I have:—

(1) That the symbols are of an older (possibly very much older) date than the bird and fish, and

(2) That the symbols have been long exposed to the weather, while the bird and fish have not been touched by it at all.

As a further proof of this I would point out that the lines of the bird and fish are as fresh as if they had just left the engraver's hands, and were probably cut immediately before the stone was laid in the earth, while the symbols are so worn that some of them, as the comb and lower sceptre, are hardly distinguishable.

An even stronger proof is offered in the fact that the top of the stone had been broken off, carrying away part of the mirror handle; and this had been done to give breadth to the back of the stone, so as to afford space to hold the goose.

The Symbol Stone had evidently been long in use for some purpose before being utilized as a gravestone, and the bird and fish cut on it.

There is a fine field for the theorist in this stone, which, with the other relics, is now deposited in the small museum at Burghead.

HUGH W. YOUNG.

PRÆFERICULUM.

A GREAT deal of uncertainty attaches to the names of some of the instruments used by the Romans for sacrificial purposes; but where we have no positive data it is still possible to avoid using terms which are palpably wrong. The most abused of all these terms is *præfericulum*. The error has been pointed out more than once (see the article in Smith's *Dictionary of Antiquities*), but archæologists continue to apply the name to the tall one-handed narrow-necked jug, of which, for instance, an example occurs on the side of the altar figured in the *Reliquary and Illustrated Archæologist* for 1895 (p. 167). Any good Latin dictionary informs us that the *præfericulum* is described as *vas æneum sine ansa patens summum, velut pelvis, quo ad sacrificia utebantur*. The jug in question is neither without a handle nor broad and open at the top like a basin; and how,

¹ The Symbol Stone is of Burghead or Hopeman sandstone.

therefore, the term *praefericulum* came to be used for it is a mystery. The phrase, "broad and open at the top, like a basin," implies that the vessel had some depth. In this it would be distinguished from the *patera*, which was essentially a shallow vessel, though deeper than our ordinary saucer. The vessel which is shown in connection with the sacrificial axe in Smith's Dictionary (Art. *Securis*) is probably merely a *patera*, like the round dishes on the reliefs figured in Anderson's *Atlas of Classical Antiquities* (Plate XIX., Figs. 6 and 7). It is probably useless to attempt to discover what the *praefericulum* really was. Festus says, "they used to use it for sacrifices," and it was kept in the Sacrum of Ops. It is therefore highly probable that it had been confined to some particular kind of sacrifice in connection with that goddess, and had gone out of use in later times, so that we could not expect to meet with it on late Roman monuments.

Finally, the name of the jug is unknown. The Greeks called it *πρόχοος*. *Capis*, which is the name given to it in Smith's Dictionary, is more probably a name for a shallow ladle (like the *simpulum*). But in any case it is quite certain that *praefericulum* is a term to be avoided.

G. F. HILL.

British Museum.

EXPLORATION OF CARN BRË.¹

THE hill of Carn Brë,¹ in the parish of Illogan, is a well-known landmark in West Cornwall. It rises 740 feet above sea level, and runs longitudinally east and west. Each end is crowned with masses of granite boulders, with a dip between, covered with turf and bracken fern. The east end and north side are steep, whilst the west end and south side have a more gentle descent.



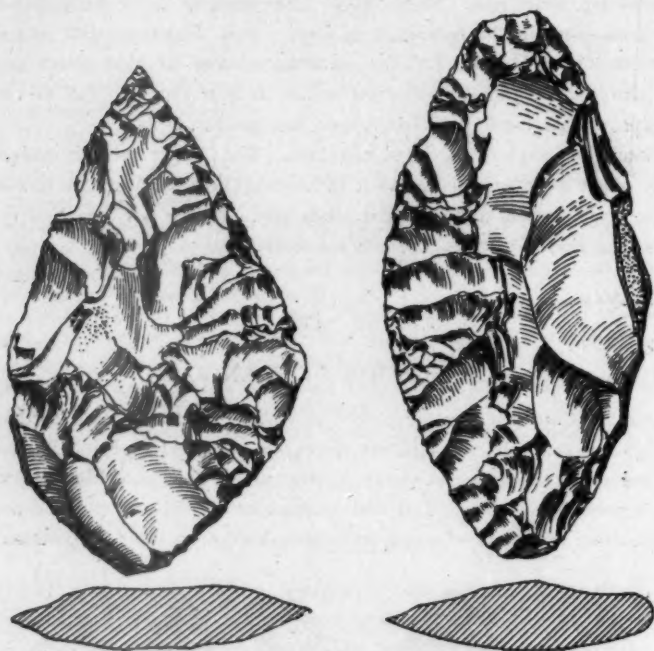
Flint arrow heads from Carn Brë.

On the eastern summit is a small mediæval castle, about which very little is known. William of Worcester mentions it in 1470, when it was in the occupation of Sir John Bassett. It is perched on boulders, which are connected by means of arches, and is a picturesque object. The western end of

¹ Carn—a heap of stones; and Brë—a hill.

the carn is disfigured by a monument to Lord Dunstanville, a member of the Bassett family.

The position and form of the hill are most favourable for defence, and this has been taken advantage of in bygone days, for the less precipitous approaches have been rudely but strongly fortified by inner and outer walls of dry-laid stones, whilst the steeper parts are defended by single walls. There are at least three enclosures on the hill; the main one occupies the dip, and embraces the western summit, together with a small enclosure



Flint spear head and knife from Carn Brê.

on this known as the Old Castle, and the eastern summit is protected by outlying walls or bulwarks. The greatest length of the space defended is about 540 yards, and the widest portion is nearly 300 yards. The walls were mostly built of handy-sized granite stones, such as one man could handle, and strength was given to the south wall by inserting at intervals vertical stones of large size. It is difficult to gauge the original size of the walls, but an estimate of 8 to 10 feet high and 8 feet thick for the north wall is well within the mark.

The hill has been described by William Borlase.¹ This antiquary records the finding on it of gold coins of the British kings, Roman coins, and a few objects of bronze, and came to the conclusion that it was a Druid temple. Sir Gardner Wilkinson made a careful survey of the remains, demolished the Druid theory, and declared that Carn Bré was a fortified place erected at some time prior to the Roman invasion.²



Quartzite and flint arrow heads from Carn Bré.
(Hut No. 17.)

Such, in brief, was the extent of our knowledge of the antiquities on the hill prior to the commencement of this year, when the writer joined Mr. Thurstan C. Peter, of Redruth, in an attempt to add to the common stock of knowledge by some pick and shovel work. The idea was to investigate



Flint arrow heads from Carn Bré.

the visible hut circles (about a dozen in number); but so much more was necessary to be done that it was impossible for the writer to assist in superintending the work, and this burden had to be borne by Mr. Peter alone. What was at first thought could be accomplished in a few days has run

¹ *Antiquities of Cornwall.* Oxford, 1754.

² *Report Royal Institution of Cornwall*, 1860.

into many months, and the work is not yet complete. Instead of a dozen hut circles, the sites of nearly one hundred dwellings have been carefully examined. These have yielded over five hundred flint arrow heads, a considerable number of flint spear heads, knives, scrapers, and quantities of



Flint spear head from Carn Bré.

flakes, cores, chips, and fragments. There were a few spindle whorls of micaceous slate and of pottery, many sea beach pebbles, some showing signs of having been used as hammers, pounders, or bruisers. One perfect and



Flint arrow heads from Carn Bré.

several broken celts of diallage stone from the Lizard, and a portion of a broken quern. Fragments of pottery were found in almost every hut or hut site, some evidently the *débris* of wheel-made vessels, others undoubtedly

hand-made; whilst further examples were so fragmentary and uncertain that no definite opinion could be formed as to their probable age. So far all the pottery found is without ornamentation.

Most of the remains of the dwellings are rudely circular, and generally from 20 to 22 feet in diameter, the foundation walls being of granite stones either set on edge or laid flat in courses. All are very ruined, for the surface of the hill has been robbed of stones for generations. The fireplaces were mere depressions in the floor of "growder," or subsoil; the deeper pits, mostly square, were probably cooking holes. No cooking stones were seen,



Worked flints from Carn Bré.

although diligently looked for. Wood charcoal, from oak, alder, birch, and hazel was found in abundance in and near the fireplaces and cooking holes. The only metal objects found, excepting palpably modern intrusions, were a bronze ring and a silver denarius of Vespasian, A.D. 70.

The flint arrow heads depicted are from various hut floors, and are examples of most of the types found; all are of chalk flint except the specimen from No. 17, which is of quartzite. It is beautifully worked, is only one-sixteenth of an inch thick, translucent, and weighs twenty-two grains. The illustrations are of actual size, and are reproduced from drawings by Mr. Worthington G. Smith.

ROBERT BURNARD.

SOME RECENT ADDITIONS TO THE ETHNOGRAPHICAL COLLECTIONS AT THE BRITISH MUSEUM.

THE British Museum has recently acquired some ethnographical specimens from the Trobriand Isle, off the south-east coast of New Guinea. Many of the objects are ornamented with designs of conventional pattern, originating probably from birds' heads. Unfortunately these objects have been collected in a somewhat casual manner, and beyond the locality whence they came no facts about them have been preserved.

Fig. 1 represents a female figure, carved in dark wood and smoothly finished; the head, arms, chest, and abdomen are ornamented with patterns which may possibly be intended to represent tattooing. The whites of the eyes are filled with chalk, the eyebrows are painted red, and the mouth is



Fig. 1.—Carved wooden figure of a female from the Trobriand Islands.

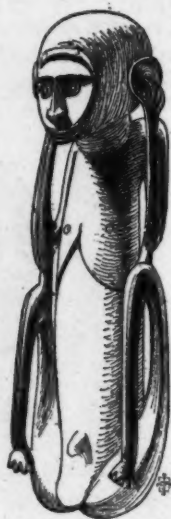


Fig. 2.—Carved wooden figure of a male from the Trobriand Islands.

partially opened, the tongue slightly protruding, which gives the face a peculiar expression; the native artist, whether by chance or otherwise, has given the proportions of the features and general outline of the head with



Fig. 3.—Carved wooden Club from the Trobriand Islands.

accuracy, especially as seen from the front. The nose is pierced and carved in a more natural manner than is usually found in figures from the Trobriand Islands; the ears are placed high on the side of the head, above the eyes. From the neck, extending downward to the small of the back, is a band

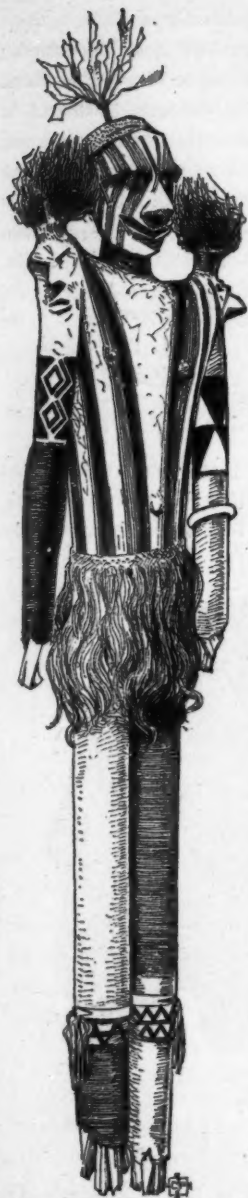


Fig. 4.—Idol from the Island of Mallicolo, publicly disgraced as an evil spirit.

engraved ornament (birds' heads). One arm is folded behind the back, the hand holding the elbow of the other arm; both are covered with ornament from the shoulder to the wrist. The carving has been filled in with chalk. The height of the figure is 1 ft. 5 $\frac{3}{4}$ ins.

Fig. 2 represents a male, smoothly carved in dark wood. The position of the figure is squatting, the elbows resting upon the knees, with the hands placed in the ears, which are of large size and elliptical in shape, carved in relief from the side of the head. The lower edges of the pectoral muscles are indicated by a ridge. Across the forehead are two curved lines of paint, one black, the other yellow. The eyes are represented by two circles, one engraved within the other, originally filled in with colour. The nose is long, the wings of the nostrils are strongly marked, the nose tapers upward, where the bridge joins the brows is a sharp high ridge. The mouth is extended and open, with the tongue showing. From the centre of the back of the head hangs a loop-shaped ornament, decorated with carved circles on the lower end. The position of this figure is similar to that of several handles of time spatulæ in this collection. The height of this figure is 1 ft. 8 $\frac{3}{4}$ ins.

Fig. 3 shows a club of hard dark wood, carved with design, the carved lines filled with chalk; the blade is carved on both sides, and the knob of the handle is also ornamented. The length is 1 ft. 8 $\frac{3}{4}$ ins.

In May, 1892, a hurricane swept over the Island of Mallicolo, causing much damage. The image shown on Fig. 4 was made and publicly condemned by a medicine man. It was then killed as an evil spirit. After the supposed death the figure was placed near the high-water mark on the sea shore, in order that it might be carried out to sea by the next tide. Some white men from a Copra station saw and captured this curious

figure. The head consists of a human skull (probably artificially compressed), with features modelled in clay. It is painted red, with blue stripes; on the top of the head is a network cap, bearing a plume of white feathers. The body is made on a cane foundation, on which the form is shaped in fibre and clay, the whole being painted red, and ornamented with black and white stripes. The deltoid muscles are modelled to represent human faces; on the top of the shoulders are two bunches of cinet. Both the upper arms are ornamented with painted armlets in black and white; on the right arm is a tusk. The figure has neither hands or feet. The height is 5 ft. 1 in. A back view of this figure is shown in J. Edge-Partington's *Album of the Pacific Islands*, 2nd Series, Plate 71.

CH. J. PRAETORIUS.

ST. CATHERINE'S WELL, NEWARK-ON-TRENT.

"NEAR unto the fortified place called Our Lady the Queen's Sconce, and betwixt that and the River Davon, is a famous well, in the waters of which, by the help of the holy St. Catherine, and the blessing of Our Lady the



Carved Stone Head found on site of Ancient Chapel at St. Catherine's Well,
Newark-on-Trent.

"Virgin, divers leprous persons have been purged of their maladies." The above quotation is from an ancient legend, to be found in Dickenson's

History of Newark. The legend is too long to set forth here, but it is in substance to the effect that a certain Sir Guy Saucimer having slain his rival, a spring of pure water gushed forth at the spot where the body of the murdered man fell; and the murderer, being smitten with leprosy for his sin, was, after long travel in foreign lands, directed by St. Catherine, who appeared to him in a vision, to repair to the aforesaid spring, and was healed of his disease after washing in the water. The legend goes on to state that the penitent knight builded himself an abiding-place on the spot, with a chapel, "and also enclosed the spring with a wall, curiously carved."

The spring is still in existence, and is noted for the extraordinary purity of its water. It lies just under the Queen's Sconce, which is in good preservation; and I am told that the inhabitants of Newark still use the water in cases of illness, because of its clearness. The land on which the spring is situated formerly belonged to my great-grandfather, George Scales, and afterwards to his son Thomas, who died last year, at the age of 94. I had it from the latter's own mouth that the Newarkers used to send for the water in cases of illness.

The chapel and wall have long since disappeared; but during my grand-uncle's occupation a stone head was dug up at the well, and this stone came into my possession at his death. I enclose a photograph of this stone, thinking it may be of interest to some of your readers. It appears to me to be a dripstone termination, and is, no doubt, part of the ancient chapel referred to in the legend, and, so far as it goes, confirms the accuracy of that part of the story.

The stone measures $7\frac{1}{2}$ ins. long by 4 ins. broad by 6 ins. high.

WM. J. SCALES.

THIRTEENTH CENTURY FRESCOES AT ASHAMPSTEAD CHURCH, BERKSHIRE.

SOME Early English frescoes have lately been discovered in the church dedicated to St. Clemens Romane, Ashampstead, Pangbourne. The discovery was made accidentally when the roof was being restored in September, 1895. The paintings are unfortunately much injured by time,



Fig. 1.—Wall Paintings at Ashampstead Church. Ornamental border.

but the design and colouring in the parts that are left are so interesting that the discovery may be considered a most important one in the history of English painting.

The walls of the church have been entirely repainted and frequently whitewashed. There is an entry in the churchwardens' books, date 1725,

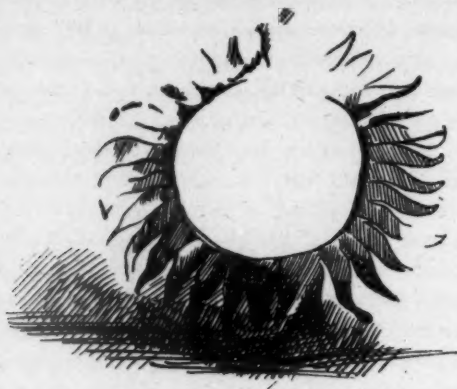


Fig. 2.—Wall Paintings at Ashampstead Church. Sun or Aureole(?).

to the following effect:—"P^d the paynter for painting the sentences in y^e Church £2 10s. od." It was in the endeavour to scrape away the plaster and decipher these inscriptions that the Vicar discovered the frescoes underneath. So far, wall-paintings have been found in the chancel (see

fig. 3). Over the chancel arch are very faint traces of what is supposed to have been the Crucifixion, surmounted by a painting of the sun (see fig. 2). But by far the most important paintings at present revealed are the series of subjects on the north wall of the nave, filling the entire space between two windows. This series represents:—

- (1) The Annunciation.
- (2) The Visitation.
- (3) The Nativity.
- (4) The Herald Angel and the Shepherds.

Above and below these subjects are ornamental borders (see fig. 1), and the scenes



Fig. 3.—Wall Paintings at Ashampstead Church. Fragment of ornamental border in the chancel.

are divided by painted pillars and arches. The figures represented are about two feet high.

The Annunciation (see fig. 4).—Very little of this subject remains, only a part of the Virgin's figure being visible. The face is youthful and very beautiful, though partly destroyed. The eye which is uninjured is brown in colour, and full of expression; the hair falls in short yellow curls on her shoulders. The fingers are stiff and jointless, as in Byzantine work. In the sky are faint traces of the angel.

The Visitation (see fig. 5).—In this painting the whole of the figures can be discerned, and they are full of grace and feeling, but the features are entirely lost. Apparently St. Elizabeth has just come out of a curtained doorway to greet the Virgin, who stands on a doorstep, for, from the drawing of the folds and the suggestion of a foot and its position, we gather that the Virgin is just ascending the steps. St. Elizabeth's right hand touches the Virgin's cheek with a reverent, caressing gesture, and with her left hand St. Elizabeth draws her own cloak over the Virgin's shoulder. Each one is thoughtful for the other—the Virgin puts out her hand to gather up the cloak which St. Elizabeth in her greeting has let fall. The Virgin has a robe of pale yellow; St. Elizabeth's under robe is Indian red in colour, and the cloak is pale yellow, with a blue border. The background is golden ochre. The artist has ingeniously made use of the curtains to fill the vacant space.



Fig. 4.—Wall Paintings
at Ashampstead Church.
The Annunciation.

The Nativity (see fig. 6).—In this painting the figures are so arranged as to appropriately fill the space. The Virgin is in a recumbent position, which is unusual in a period later than the Byzantine. In the *early* Italian paintings she is nearly always represented as triumphant, the human aspect being more or less ignored. Here she is physically weak and prostrate, but commanding in look and gesture. The head, surrounded by a halo, rests on a cushion, on which is a pattern of little stars. St. Joseph sits at her feet in a submissive, almost supplicating attitude.

The Child lies in a manger, and, as in the Byzantine paintings, He is represented, not as an infant, but as a diminutive man. The ox and the ass

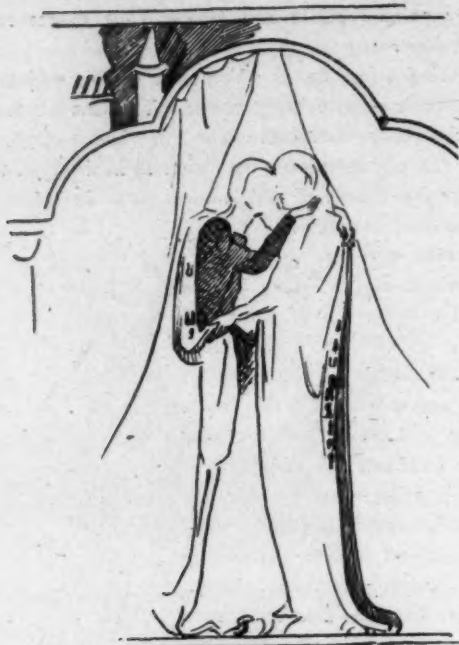


Fig. 5.—Wall Paintings at Ashampstead Church. The Visitation



Fig. 6.—Wall Paintings at Ashampstead Church. The Nativity.

stand as protecting guardians, and have their eyes reverently fixed on the Child. An angel kneels at the foot of the manger, and the artist has drawn him a good deal smaller than the figures in the foreground, whether intentionally, and with a knowledge of perspective or not, we cannot say; he may only have wished to give prominence to the figures of the Virgin and St. Joseph. The Virgin's dress is yellow, mauve cloak, and blue halo; the background is dry red.



Fig. 7.—Wall Paintings at Ashampstead Church.
The Angel appearing to the Shepherds.

The Herald Angel and the Shepherds (see fig. 7).—Here again the space has been cleverly filled, the angel's wing is upraised, and reaches to the centre of the arch. The angel stands in a commanding attitude with one arm stretched out, and the finger pointing to the shepherd, whilst the other hand holds a scroll. A conventional plant is painted at the angel's feet to show he is standing on the ground, but his flying drapery suggests that he has only just alighted. There is something very majestic and stern in the emphatic, impressive angel, and the figures are drawn with more decision and mastery in this subject than in the others. One shepherd puts his hand to his eyes to shield them from the great light, the second has his hand over his mouth in bewilderment and awe. To judge from what remains of the third shepherd, he appears to be deliberative and

calm. All three are full of character. Traces of a lamb are dimly discernible. Background, golden yellow; angel's under-dress, Indian red; skirt, mauve. General colour of shepherds' dress, red.

The frescoes are ascribed to the early part of the thirteenth century, but at present their date can only be conjectured. It is hoped that if the other walls are uncovered, even though nothing of great artistic value be found, some further paintings may be brought to light which will enable the date of those already discovered to be fixed with some approach to accuracy. The date of the church is 1160-1180.

EDITH HARWOOD.

MARY A. SLOANE.

Notices of New Publications.

"PAGAN IRELAND: AN ARCHÆOLOGICAL SKETCH," by COL. W. G. WOOD-MARTIN (Longmans, Green, and Co.), is a useful but unsatisfactory book. A mass of material has been brought together, but it has not been critically sifted, and the impression left on the reader's mind is, therefore, somewhat confused. We notice, also, that some old errors are carried into the text. The reference to cremation conjectured by Sullivan in the account of the burial of Fiachra no longer stands. The translation, "his *cluiche Cainteoh* was ignited," is not accepted; the passage is read simply as a statement that Fiachra's funeral ceremonies were performed. The fact so often asserted that no mention of cremation occurs in ancient Irish MSS. has not, therefore, been disturbed. Again the bronze mace-head, fig. 216, is out of place. These weapons are now known to be mediæval, as a glance at the catalogue of the Stockholm Museum would have shown. We do not mean to say that slips of this kind are very numerous, but they seem to show that the book has been hastily put together, and that the writer gathered his materials as he wrote. One of the most interesting chapters is that on "Traces of the Elder Faiths," but here, as generally throughout the book, statements of facts and opinions are quoted with only the most general references. As precise references are given in some cases, there seems no reason why they should not have been given in all. It would have greatly enhanced the value of the work. However, this chapter must prove of service in directing the attention of Irish archæologists to the study of "survivals," a subject on which much has still to be done, and where the author speaks from personal knowledge his statements are often very interesting.

The chapter on the disposal of the dead leaves much to be desired. Here Col. Wood-Martin might have made a useful summary of our knowledge on the subject, but he has allowed himself to be tempted into an inquiry concerning cannibalism, and may almost be said to hold a brief on the cannibal side of the question. Ceremonial cannibalism is incidentally touched on, but the distinction between ceremonial and actual cannibalism is not made clear or insisted on. It is possible that in neolithic times cannibalism was practised in Ireland, and more probable that ceremonial cannibalism was then, and at later times, partially or generally practised. The question is one for scientific investigation, and must be settled on scientific evidence; at present there is not sufficient evidence for definite opinions. It must not, however, be assumed that even in remote times the inhabitants of Ireland were homogeneous in race and customs, and such evidence as Col. Wood-Martin has brought together cannot be applied in the wholesale way in which he uses it. It is, indeed, difficult to see what he seeks to prove. The argument appears to be pressed to the length that the Irish were cannibals in the fourth century A.D. It is hardly necessary to point out that the passages cited from St. Jerome and classical writers are very slender evidence, and it is little to the purpose to bring forward such passages unless the writer who advances them is prepared to enter critically into the question of their authority. Throughout the book the author seems to have set himself to break down the notion that Ireland possessed any considerable civilisation in pre-Christian times. Irish writers of the early part of this century put forward extravagant claims on behalf of the early civilisation of Ireland, in part a reaction against the denial by English and Anglo-Irish writers of the possession by Ireland of any civilisation prior to the English invasion; but it is surely unnecessary at this time of day to re-open controversies bred of error and prejudice. Irish archæology is now on sane lines, and the tone of thought imported by the author's method is calculated to prejudice his statement of facts. It may be observed in passing that it is perhaps a tendency with archæologists to underrate rather than overrate the culture of the Bronze Age.

The illustrations are, in many instances, excellent, and we are glad to notice several which appear to us to be new. There is, however, no excuse for the feeble attempt to represent round-headed and long-headed skulls in fig. 9.

We have spoken of the book as useful, but unsatisfactory. Though it cannot be given a place among the representative hand-books of archæology, it will be found useful as a summary of Irish antiquities, and is at present the only book embracing so wide a field of the subject. The admirable bibliography at the end gives it a special value which must not be overlooked.

"BOOKBINDINGS AND RUBBINGS OF BINDINGS IN THE NATIONAL ART LIBRARY, SOUTH KENSINGTON" (Eyre & Spottiswoode). The Department of Science and Art is to be much congratulated on the issue of this illustrated catalogue of 330 pages at the modest price of 1s. 6d. The first 75 pages are occupied in the description of actual bindings in the Art Library, sub-divided into the following nationalities: English, Scotch, Irish, Netherlandish, French, German, Italian, Spanish and Portuguese, and Turkish. The earliest English examples are two by unknown binders, *circa* 1510 and 1520. These are followed by two good instances of Garret Godfrey's work, 1516 and 1539. The greater part of this catalogue is occupied by lists of the bookbinding rubbings stored at the Art Library, which, in addition to the above nationalities, include instances of Danish, Polish, Hungarian, Croatian, and Servian workmanship. Woodcuts are given of a variety of monograms, signatures, stamps, and general ornament. This catalogue is quite indispensable for students of bookbinding, and for anyone who values and takes an interest in the old well-covered books on his shelves.

THE GENTLEMAN'S MAGAZINE LIBRARY, edited by G. L. GOMME, F.S.A., English Topography, Part III., Kent-Lancashire (Elliot Stock). The new volume of this most useful and handy series contains the topographical excerpts of only two counties. Kent occupies 250 of the 330 pages of the book. Owing to its easy access and nearness to London, the home county naturally attracted much of the attention of the earlier contributors to the old magazine. Mr. Gomme's brief preface is of value, but we much wish that the scheme for these volumes admitted of some modern annotation, however condensed.

An entry in the parish register of Cudham records the baptism, on February 20th, 1656, of "John, Henry, Rhoda, and Dorothy Portingall, of the same birth, being sons and daughters to Nicol Portingall and Mathew his wife." They were all buried four days later. Tradition reports that a boy was sent to fetch the vicar to baptize the parcel of children, and on inquiring how many there were, the boy answered—"Three when I came, but God knows how many there may be before you get there."

In 1784, the following inscription was copied from a tombstone in the churchyard of Bolton-le-Moors:—"John Okey, the servant of God, was born in London, 1608, came into this town 1629. Married Mary, the daughter of James Crompton, of Breakmet, 1635, with whom he lived comfortable 20 years, and begot 4 sons and 6 daughters, since then he lived sole till the day of his death: in his time were many great changes and terrible alterations; 18 years Civil Wars in England, besides many dreadful

sea fights, the Crown or Command of England changed 8 times, Episcopacy laid aside 14 years, London burnt by Papists and more stately built again, Germany wasted 300 miles, 200,000 Protestants murdered in Ireland by the Papists, this town thrice stormed, once taken and plundered; he went through many troubles and divers conditions; found rest, joy, and happyness only in holiness, the faith, fear, and love of God in Jesus Christ; he died the 29th of April, and lieth here buried 1684."

POPULAR COUNTY HISTORIES.—"THE HISTORY OF SUFFOLK," by REV. J. J. RAVEN, D.D., F.S.A. "THE HISTORY OF NORTHUMBERLAND," by CADWALLADER J. BATES (Elliot Stock). It is undoubtedly easier in many respects to write a big work on a county rather than a small one. Mr. Elliot Stock has set a difficult task to those who contribute to his useful series of Popular County Histories, when he expects the work not to exceed 300 pages of large type.

The two volumes recently issued are both meritorious works, and an improvement on some of their predecessors. Though it is difficult to compare the two, for there are few districts of all England more absolutely dissimilar both in natural features and historic development than Northumberland and Suffolk, still the volume by Mr. Bates is far the most noteworthy, original, and vigorous. They must be separately discussed after a brief fashion.

Mr. Bates tells us that he has on the stocks a much larger work on the history of the county of Northumberland, from which the present book has been condensed by a compression almost hydraulic. As he well remarks, "the history of Northumberland is essentially a drum and trumpet history, from the time when the *buccina* of the Batavian cohort first rang out over the moors of Procolitia down to the proclamation of James III. at Warkworth Cross. It is a history of battles of kites and crows, from the apparent raid of the Britons of Corbridge on the Britons of Windermere down to the first County Council elections of North Tyne and Rede." Mr. Bates' style is spirited as suits his subject, and the evidences are obvious that he has thoroughly studied all available sources of information. The first chapter is mainly devoted to the discussion of the great pre-historic earthworks termed the Four Dykes, which Mr. Bates considers to have been a national boundary between the Brigantes and the Selgoouai to the north-west and the Otalinoi to the north-east. The second chapter treats of that mighty piece of Roman engineering, the Great Wall, stretching from sea to sea. The theories of Dr. Bruce and Mr. Clayton are followed, whilst the later investigations of Mr. Neilson and others are ignored. This is the least satisfactory part of the book. The third and fourth chapters cover the period

from the evacuation of the Romans to the middle of the tenth century, and contain a variety of stirring incidents that centre respectively round Bamburgh and Corbridge. We read here of the great wave of Cymric migration that rolled down from beyond the wall to the southern shores of Wales, of the Teutonic colony established at Coldingham, of the twelve sons of Ida, of the glories of the reign of Edwin, of the Christianity of Oswald and Aidan, of the savage Penda, of Cuthbert the shepherd lad, with his simple tastes, of Wilfrid the magnificent, of the removal of the capital from sea-washed Bamburgh to the old Roman city of Corbridge, of the desecration of Lindisfarne by the Pagan vikings of 793, of the base surrender of Northumbrian independence by Enred to the West Saxons, of the foundation of palatinate jurisdiction by the successors of St. Cuthbert, of Athelstan's two earls Alfgar and Godric, and of the death of the last king of a separate Northumberland in 954 on the wilds of Stainmoor. The subsequent chapters are entitled:—The Earldom, Tyndale, The Great Wars, The Percies, The East and Middle Marches, The Radcliffes, and Newcastle-upon-Tyne. This book is far more worthy of a place on the shelves of serious contributors to our national history than any of the series that have preceded it.

We have left ourselves but a few lines wherein to comment on Dr. Raven's "Suffolk." The arrangement is good, and many of the inhabitants of the county will be right glad to have such a book at their elbows. It is a pity, however, that the author lets his prejudices spoil not a little of his material, and altogether discredit any idea of impartiality. Under the chapter on Queen Mary, Foxe "the most notoriously untruthful of would-be-historians" is copied page after page, whilst in the section that follows on Queen Elizabeth, Dr. Raven is altogether silent as to the Elizabethan persecution of the recusants. Has he never read any of the antidotes to Foxe? We should like to condemn him to a month's study at the Public Record office of the Domestic State Papers of Elizabeth and James. He needs, too, reminding that in a popular history of Suffolk, we do not expect to find a disquisition on the Pope's recent encyclical, either from an Anglican or a Roman standpoint. Nor is there much of historical calmness in a writer who coolly tells us in his chapter, "From the Long Parliament to the Revolution," that "the working of the devil is as plain through the whole business as it is in the funeral rites of the King of Dahomey."

"THE OFFICIAL GUIDE TO THE NORWICH CASTLE MUSEUM," by THOMAS SOUTHWELL, F.Z.S. (Jarrold & Sons), is a handy, useful, and well illustrated little volume, with which we have only one really serious fault to find, namely, that it is bound with wire clips. On receipt of the book for notice, we remonstrated with the publishers for having adopted this altogether odious

form of binding: their reply was to the effect that the object aimed at was cheapness, but this is really a very poor excuse, and in future we must respectfully decline to look at any work similarly held together. Messrs. Jarrold's Guide is well worth the small sum (6d.) charged for it, but as regards ourselves we should infinitely prefer being charged a shilling for it and be able to open the pages with some slight degree of comfort.

The modern prison buildings adjoining the ancient keep of Norwich Castle have been very dexterously converted into a spacious museum and art gallery. The archaeological and ethnological collections are appropriately housed in the keep, whilst the remainder of the space in the modern building is devoted to geology, natural history, and pictures. The greater part of the "Official Guide" deals with the natural history specimens, but the antiquities are also described quite as fully as is necessary. The fibula from Caister, illustrated on p. 169, is classed as Roman, although it appears to be rather of a "Late Celtic" type, like the one found at Æsica, recently engraved in the *Reliquary*. An urn from Hedenham, ornamented in the well known Saxon fashion with small stamped crosses, is also called Roman. We are glad to notice that an example of the peculiar Yarmouth trolley cart is preserved in the museum, as an interesting link in the chain of the development of the wheeled vehicle. We hope other museums will follow the good example set by Norwich in issuing an illustrated handbook of their collections.

THE usefulness of the late Dr. J. COLLINGWOOD BRUCE'S "HANDBOOK TO THE ROMAN WALL" (Andrew Reid & Co., Newcastle-upon-Tyne), is proved by its having reached a fourth edition. This has been carefully revised and brought up to date by Mr. R. Blair, F.S.A., the Secretary of the Society of Antiquaries of Newcastle-upon-Tyne, and one of the best authorities on Roman remains in the North of England. In the new edition we miss with regret Mr. C. J. Spence's etched plates, but by way of compensation we have an admirable portrait of the late Dr. Bruce, and several additional illustrations. The Roman wall is a perennial source of joy to archaeologists, and probably will remain so, even after the spade has settled all the disputed points in connection with it. In the meantime we strongly advise those of our readers who have not seen the most important witness to the greatness of the Roman occupation of Britain, to take the earliest possible opportunity of visiting the chief stations on the wall with Dr. Bruce's admirable "Handbook" as their guide, philosopher, and friend.

"EGYPTIAN DECORATIVE ART," by Prof. W. M. FLINDERS PETRIE (Methuen & Co.), like everything else he writes, is worth reading, and the

work is characterised throughout by his usual methodical references to the dated specimens which must necessarily form the groundwork of any theories with regard to the evolution of ornament. The book consists of a course of lectures delivered at the Royal Institution, and the style is to a certain extent adapted to suit the tastes of a popular audience. Prof. Petrie maintains that, as far as facts go, there is much less evidence of the re-invention of special patterns than of copying, so that "practically it is very difficult, or impossible, to point out decoration which is proved to have originated independently, and not to have been copied from Egyptian stock."

The chapter on the spiral is particularly valuable at the present time, when Mr. Arthur Evans is tracing the origin of the "Late-Celtic" divergent spiral in his "Rhind Lectures" delivered at Edinburgh, and Mr. George Coffey is investigating the source whence the Bronze Age people in Ireland derived their inspiration. It seems that the earliest dated scarab on which the spiral occurs is one of Assa of the Vth dynasty, but it is used with the best effect when combined with the lotus in the XIIth dynasty. Prof. Petrie justly calls the quadruple spiral pattern, which is seen so often on the painted ceilings, "the glory of Egyptian line decoration." For the history of the subsequent developments of this pattern in Greece of the Mycenaean period and its transformation into the fret of later times, we must refer the student to this excellent little treatise itself.

THE FOLLOWING BOOKS HAVE BEEN RECEIVED FOR
NOTICE IN THE "RELIQUARY."

- MUNRO (R., M.D.)—"Bosnia-Herzegovina and Dalmatia." (Blackwood and Sons.)
- COX (REV. J. CHARLES, LL.D.)—"How to write the History of a Parish." 4th edition. (Bemrose and Sons.)
- SAYCE (REV. PROF. A. H.)—"Patriarchal Palestine." (S.P.C.K.)
- SMITH (GEORGE, the late), new edition edited by Rev. Prof. Sayce.—"Ancient History from the Monuments." (S.P.C.K.)
- STRANGE (E. F.)—"Alphabets." (George Bell and Sons.)
- HADDON (PROF. A. C.)—"Evolution in Art." (Walter Scott, Ltd.)
- SMITH (JOHN).—"Pre-Historic Man in Ayrshire." (Elliot Stock.)
- ROBERTS (W.)—"The Book-hunter in London." (Elliot Stock.)
- GILLMAN (ALEX. W.)—"The Gillmans of Highgate." (Elliot Stock.)
- TIMMINS (A. THORNHILL).—"Nooks and Corners of Pembrokeshire." (Elliot Stock.)
- CRANAGE (D. S.)—"The Churches of Shropshire." Part 2. (Hobson and Co., Wellington, Salop.)
- GALLETHY (ALEX.)—"Ancient Towers and Doorways."



EGYPTIAN TOILET SPOON.